

COREL® Painter™ Official Magazine

Free CD inside

Controls
Custom
brushes
y to get perfect
akes every time

Techniques
Use thick
brushwork
Top tips for building
up texture and depth

Paint like
Create your
own Picasso
Bend perspective rules
to create Cubist art

Over
50
pages of
tutorials

ON THE CD

30 minutes of
VIDEO
TUTORIALS
➤ 10 Photos
➤ 25 Textures
➤ Tutorial files

PC and Mac

 **Pastel art**
Manipulate the pastel brushes
to create vibrant artwork

 **Chinese ink**
Add a twist to modern landscapes
using a Chinese ink painting style

 **Art study**
Professional tips for painting
realistic leaves and foliage

ip **IMAGINE** **PUBLISHING** **ISSUE TWENTY-ONE** **£6.00**
9 771753 315000 **2.1**
www.paintermagazine.com

Drawing 101
Acrylics
Master this modern medium in Painter and on paper

GREAT VALUE MORE CHOICE!

An AWARD WINNING one-stop service for all your Internet needs

IT'S OFFICIAL!

Namesco are the UK's
BEST SHARED HOSTING
provider as awarded
by ISPA



**HOT
NEW
OFFER**

GET YOUR WEBSITE NOTICED THIS SUMMER

FREE Search Engine Submission Service worth £50 when you purchase one of our annual Award Winning Hosting packages.

✓ Guaranteed Google Listing ✓ Personal Control Panel ✓ Monthly Reports ✓ Website Analysis Included

SUPER FAST HOSTING PLANS

Everything you need to get
your website online

- ✓ FREE .uk domain name included
- ✓ MySQL, PHP and more...
- ✓ Quick & Easy to set up
- ✓ FREE web tools



Choice of platforms & technologies

from
£4.99
per month

GLOBAL DOMAIN NAMES

Over 260 Domain name
extensions available

- ✓ FREE web & e-mail forwarding
- ✓ FREE web page builder
- ✓ Online Control Panel
- ✓ UK support centre



from
£4.99
per year

including .com .net .org .biz and .info

RELIABLE E-MAIL PLANS

Puts you in control with FREE
Spam and Virus protection

- ✓ FREE Virus & Spam Filters
- ✓ Advanced Control Panel
- ✓ POP3 & IMAP available
- ✓ Webmail included

Flexible e-mail services for home or business

from
£1.49
per month

HIGH-SPEED BROADBAND

Fast connections for even the
most demanding users

- ✓ Choose your speed up to 8Mbps
- ✓ Various download allowances
- ✓ 30 day minimum term
- ✓ Choice of routers



from
£10.95
inc VAT per month

High performance packages

FLEXIBLE DESIGNER HOSTING

For designers & resellers who
manage multiple sites

- ✓ Stats and Frontpage extensions
- ✓ Powerful branding options
- ✓ Host unlimited domains
- ✓ No hidden extras!



Choice of platforms & technologies

from
£19.99
per month

DEDICATED SERVERS

Superior control, flexibility
and performance as standard

- ✓ Friendly account manager
- ✓ 24/7 monitoring & support
- ✓ 100% uptime guarantee
- ✓ Fully managed

Powered by
PLESK

from
£109.99
per month

Dedicated Servers and VPS available

Up to **£70** of
Google AdWords Vouchers
with all Hosting accounts



Choose **ENCARTA 2007**
or **MONEY 2005 FREE**
with any Windows Web Hosting



MAC FRIENDLY SUPPORT
Expert knowledge of configuring
our services for MacOS users.



UK SALES & SUPPORT
7 DAYS A WEEK!



Namesco Limited, Acton House, Perdiswell Park, Worcester, WR3 7GD. Cheques, major credit/debit cards and direct debit accepted. Broadband is subject to compatibility and availability of BT telephone lines. Maximum line speed achieved will vary dependent on distance from the BT exchange. Terms and conditions apply.

www.namesco.uk
0845 363 8888

Calls to 0845 numbers are charged at BT 0845 rates. 5p connection fee, maximum 4p per minute within the UK from a BT landline, other network call rates may vary. All prices exclude VAT unless otherwise stated.

Welcome

This is THE magazine for anyone wanting to further their Corel Painter skills or learn how to become a better artist

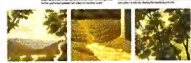


Pg 32 ➔

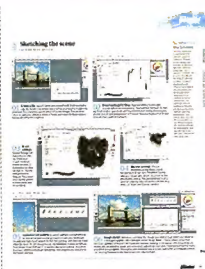
Thick brushwork
Joanna Michalak shows us how to paint with digital texture



Use thick brushwork



Chinese ink landscapes



➔ Pg 58

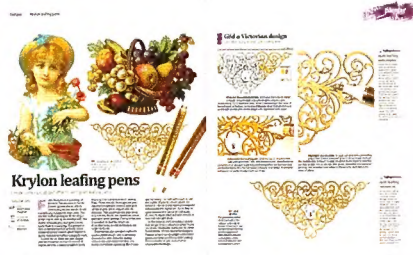
Chinese ink landscapes

Mix east and west in the style of Chiang Yee

Pg 88 ➔

Gilding and illumination

Add some sparkle and shine to printed artwork



Krylon leafing pens

Visit our website!

If you find that the magazine isn't enough to satisfy your Corel Painter appetite, you can always visit our website. Pop on over to www.paintermagazine.com and register as a user. Once this is out of the way, explore the pages and enjoy great content such as:

- Downloadable resources
- Online galleries to share your work
- Special forum for meeting other Corel Painter users



For many of us, the nights are drawing in and the weather's getting colder. Take some inspiration from the changing seasons with our Art Study on p52, in which Cat Bounds explores the rich palettes and

textures of autumn leaves. Elsewhere, Zhu Hai Bo creates an unexpected image in the style of artist Chiang Yee, bringing together an icon of the English landscape and the deft, subtle touches of Chinese ink painting on p58.

By contrast on p38, reader Judy Misquitta shows us how to liven up Painter's pastel brushes with an explosion of kaleidoscopic colour. Meanwhile, Tim Shelbourne has handled our Paint Like tutorial this issue, exploring the painting techniques developed by one of the world's greatest and most influential artists: Pablo Picasso. Whatever brushes you use there's something for everyone in our Drawing 101 guide to acrylics (p66) and in our massive ten page feature on customisation, in which Jeff Johnson shows us some of the best brushes to use and adapt when creating landscapes (p20).

Enjoy your painting!

April

April Madden, Technical Editor
april.madden@imagine-publishing.co.uk

ISSUE TWENTY-ONE



Nick Spence

www.nick-spence.com

Nick continued his quest to speak with some of the best Painter artists by catching up with Kyle T. Webster to find out more about his interesting style – page 14



Jeff Johnson

<http://thejeffster.deviantart.com>

Brushes are obviously at the crux of any Painter creation, so we thought we'd show how to customise them for optimum effect. Well, Jeff shows you! (p20)



Susi Lawson

www.susilawsonphotography.biz

Susi continues our customisation theme by showing how to get your Painter workspace just as you like (p42). She also takes a gander at the Impasto brushes (page 30)



Joanna Michalak

www.ellaine.deviantart.com

Joanna takes a break from her Paint Like role and instead looks at how you can achieve the lively effect of thick brushwork. See what happens on page 32



Judy Misquitta

<http://www.pbase.com/judy2810>

We've always admired the vibrancy of Judy's artwork, so thought we'd ask her to reveal how it's done. Turn to page 38, where she shows how to dazzle with pastel



Tim Shelbourne

www.timshelbourne.co.uk

Tim has managed to twist perspective in magical ways this issue, with his Picasso Paint Like tutorial. Head over to page 46 for a Cubist frenzy



Cat Bounds

www.pbase.com/catbounds

With the changing of the seasons upon us, Cat shares some inspirational tips for painting leaves (p52) as well as taking a trip round the Cloning controls (p64)



Zhu Hai Bo

www.zhuzhu.deviantart.com/gallery

Zhu provides us with a fascinating tutorial this issue, where he shows how to apply traditional Chinese ink techniques to modern landscapes. See the result on p58



Sophie Elliot

Sophie continues in her foray into traditional art materials, with a look at acrylics. She explains how they work, what they look like and how they are used, giving you a greater understanding of the Painter versions! P66



Anne Carter-Hargrove

www.cadmiumdreams.com

Anne is here to add a touch of sparkle to our lives, by explaining how to apply a gilt effect on your images at home. All it takes is some pens and the tutorial on p88



If you would like to contribute, email jo.cole@imagine-publishing.co.uk

COREL painter™ Official Magazine

Imagine Publishing Ltd
Richmond House
33 Richmond Hill
Bournemouth
Dorset BH2 6EZ
+44 (0) 1202 586200
Website: www.paintermagazine.com

Magazine

Editor in Chief

Jo Cole
01202 586224
jo.cole@imagine-publishing.co.uk

Technical Editor

April Madden
01202 586201
april.madden@imagine-publishing.co.uk

Sub Editor

Katy Tanner

Designer

Alison Innes

Senior Art Editor

Lora Barnes

Head of Design

Ross Andrews

Contributors

Zhu Hai Bo, Cat Bounds, Anne Carter-Hargrove, Sophie Elliot, Jill Gail, Jeff Johnson, Susi Lawson, Joanna Michalak, Judy Misquitta, Jim Scullion, Tim Shelbourne, Nick Spence and Matt Tuffin

Special thanks to...

The rain dance pixie and Ron Pease for his beautiful cover image

Cover disc

Interactive Media Manager
Lee Groombridge

Head of Digital Projects

Stuart Dixon

Multimedia Editor

Tom Rudderham
CORxtrahelp@imagine-publishing.co.uk

Advertising

Digital or printed media packs are available on request.

Head of Sales

James Hanslip
01202 586423
james.hanslip@imagine-publishing.co.uk

Account Manager

Jennifer Farrell
01202 586430
jennifer.farrell@imagine-publishing.co.uk

Account Manager

Hang Deretz
01202 586442
hang.deretz@imagine-publishing.co.uk

Advertising Sales Executive

Andy Wooldridge
01202 586417
andy.wooldridge@imagine-publishing.co.uk

International

Official Corel Painter Magazine is available for licensing. Please contact the International department now to discuss partnership opportunities.

International Manager

Cathy Blackman
+44 (0) 1202 586401
Email: licensing@imagine-publishing.co.uk

Subscriptions

Subscribe to Official Corel Painter Magazine today!
0844 848 8410 (UK) or 01795 414 611 (international)
Web: www.imaginesubs.co.uk
13 issue subscription (UK) – £62.40
13 issue subscription (Overseas) – £80.00

Circulation

Circulation & Export Manager

Darren Pearce
01202 586200

Production

Production Director

Jane Hawkins
01202 586200

Founders

Managing Director Damian Butt
Finance Director Steven Boyd
Creative Director Mark Kendrick

Printed by

William Gibbons & Sons Ltd, 26 Planetary Road, Willenhall, West Midlands, WV13 3XT
Official Corel Painter Magazine is distributed by Seymour Distribution, 2 East Poultry Avenue, London, EC1A 9PT. ☎ 0207 429 4000

Disclaimer

The publisher cannot accept responsibility for any unsolicited material lost or damaged in the post. All text and layout is the copyright of Imagine Publishing Ltd. Nothing in this magazine may be reproduced in whole or part without the written permission of the publisher. All copyrights are recognised and used specifically for the purpose of criticism and review. Although the magazine has endeavoured to ensure all information is correct at time of print, prices and availability may change. This magazine is fully independent and not affiliated in any way with the companies mentioned herein

Trademark(s) or registered trademark(s) of Corel Corporation and/or its subsidiaries in Canada, the US and/or other countries
Screenshots are ©Copyright 2008 Corel Corporation, reprinted by permission

Official Corel Painter Magazine © 2008 Imagine Publishing Ltd

ISSN 1753-3155





2008
Digital sponsored by FUJIFILM
Photographer
of the Year Awards
www.dphotographer.co.uk

A free online gallery
News and reviews
Rate and comment
Professional advice
Unlimited uploads

DIRECT LINK TO THE TEAM FOR HELP, ADVICE & COMMENT!

Join Now!
and create your own
social gallery today!

EPSON

Save up to 150% on the Epson Stylus Photo 1400
with the new Epson Eco-ink. From now only £249.99

ip

Official Website

Website Stats: 26938 user images, 2644 profiles | All Gallery Sites: 50333 user images, 8129 profiles

Contents

- Home
- Photo Face-Off
- About the mag
- Latest News
- Tutorial Files
- Camera Reviews
- In Focus
- Blog
- Contact Us
- Terms of Use
- Forum
- Subscriptions
- Imagine Website
- Imagine Shop

Galleries

- Sign-up
- View all Galleries
- Newest Galleries
- Featured Galleries
- Top rated Galleries
- Most Viewed Galleries
- Most commented

Images

- Latest Images
- Pics of the Week
- Most Commented
- Most Viewed Images
- Top Rated Images
- Latest by Category
- Black and White
- Documentary
- Landscapes
- Nature
- Portraits
- Search
- Wishes

Digital Photographer

Click Here to enter the forum.

Speed Graphic

The online source for the serious photographer

mpibphotography.co.uk

Stock lists
Updated Every
24 Hours

Improve my Photography Skills

Win a Sony A350 Camera & lens kit
Every month Digital Photographer will be giving one
winner the chance to accept this fantastic prize.
[Click here to discover how to participate](#)

Infocus

The latest developments in the world of digital photography

Click here to view all the latest news from Digital Photographer

25mm ultra wide angle FX37 for the Lumix range
by Debbi Allen - Jul 21, 2008
Panasonic is pleased to introduce the new Lumix 10.1-megapixel DMC-FX37 with astonishing 25mm equivalent ultra-wide-angle* LEICA DC lens and a powerful Sx ...
New bridge camera from Panasonic
by Debbi Allen - Jul 21, 2008
Panasonic introduces the Lumix DMC-PZ18 digital still camera, featuring a 27mm wide-angle Leica DC VARIO-SUMMILUX lens with an 18x optical zoom, 3rd gen ...
New Lumix for pro shooters - the LX3
by Debbi Allen - Jul 21, 2008
Designed for easy, creative shooting, the new LX3 comes two years after its predecessor, the LX2, which earned an enthusiastic following among ...

DPBLOG

The team bring you your thoughts on the world of digital photography

Click here to view all the latest blogs from Digital Photographer

Sparking new cameras from Panasonic
by Josie Reaveley - Jul 21, 2008
I was lucky enough to attend the 2008 Panasonic Optical Seminar in Monks (a couple of weeks ago, someone has to do ...)
A fantastic day with pro wildlife photographer Chas Spectrology and David Hemmings
by Josie Reaveley - Jul 21, 2008
Another month passes and it's time to reflect upon yet another successful reader/photographer day out, for the new DP Hall of Fame: 'Improve my ...'
Digital Photographer of the Year 2008 launches today!
by Debbi Allen - Jul 17, 2008
Imagine, the UK's fastest-growing consumer specialist publication, is pleased to announce the launch of the Digital Photographer of the Year Awards 2008 ...

NEW PHOTOGRAPHS

Click here to view more images

NEW GALLERIES

Edward Skinner
Click here to view this artist's gallery

Yareea Jambor
Click here to view this artist's gallery

Click here for all the latest galleries

ASK THE TEAM

Every issue we'll be offering compliments, critiques and constructive feedback to make sure your images are the best they could be.

MEET THE EXPERTS

JOSE BARRELL
NEWS EDITOR

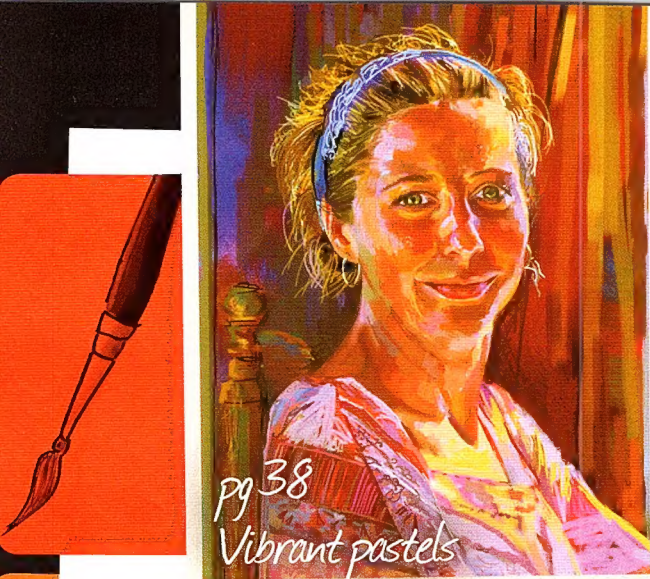
HELEN FORDON
DEPUTY EDITOR

ORIN ALLEN
EDITOR

More Imagine Publishing sites

Privacy Policy

Imagine Publishing Ltd, Richmond House, 23 Richmond Hill, Bournemouth, Dorset, BH2 6EZ
Registered company 5374037 (England) | VAT No 864 0042 18
Directors: Pauline R. St. John, David M. Goodrick, Andrew Hartley, Sam Wilkinson



pg 38
Vibrant pastels



Feature Customise your brushes

We show how to customise Painter's brushes to create realistic landscape effects

pg 20

ON THE FRONT COVER



pg 20 CUSTOMISE
YOUR BRUSHES

CREATE YOUR BEST-EVER LANDSCAPE
PAINTINGS WITH OUR GUIDE TO
CUSTOMISING BRUSHES

pg 46 PAINT
LIKE... PICASSO

DISCOVER HOW TO MANIPULATE
PERSPECTIVE AND CREATE A
CUBIST WORK OF ART

Regulars in every issue

- 08 Subscriptions**
Take out a subscription to the magazine and save money! For non-US subs, see page 56
- 10 Corel Painter community**
We pick the best websites or services for digital art
- 14 Interview**
Kyle T. Webster shares some of his excellent artwork and words of wisdom
- 74 Art class**
Got an artistic niggle? Get it solved here
- 92 Readers' gallery**
Have a nose around another reader's portfolio
- 96 Website challenge**
Enter our challenge for a chance to win a mag subscription!
- 97 Join our website**
The magazine website is a haven for digital art. Learn how to join here
- 98 On the disc**
A full breakdown of the content on this issue's free CD



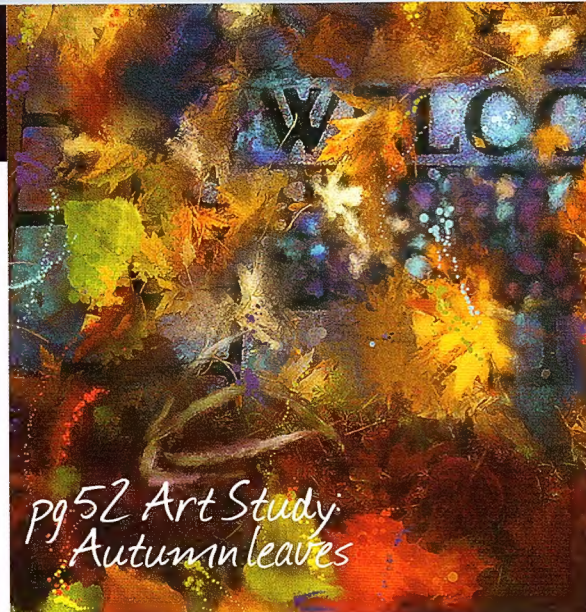
WIN!
A YEAR'S
SUPPLY
OF THE
MAGAZINE!

pg 96



Reviews

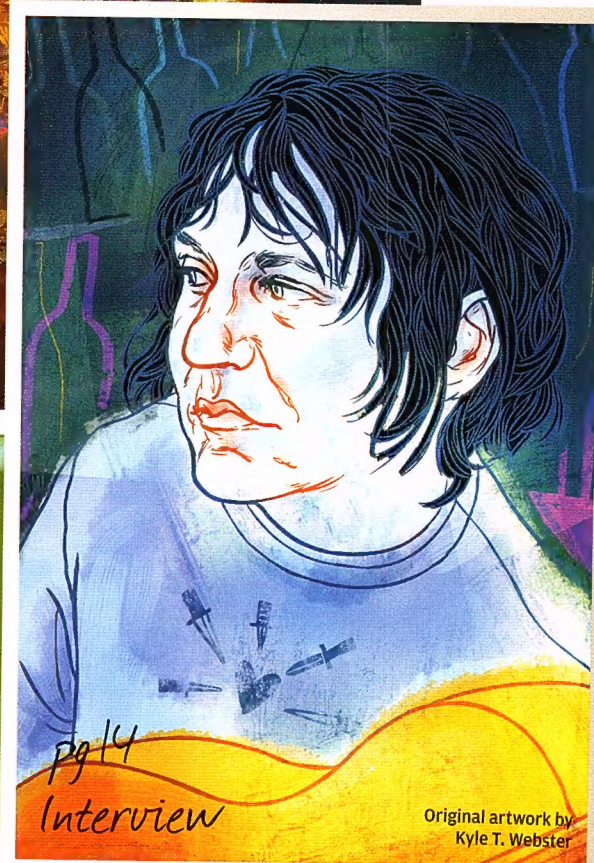
- 82 Nikon Coolpix S550**
With a spectacular Face Recognition feature, we see if the Coolpix S550 is the ideal camera to take out and about on your travels
- 84 HP Photosmart Pro B9180**
If you can afford one, an A3 printer is an excellent purchase. We try out HP's B9180 to see how it performs with Painter creations
- 85 Introduction To Corel Painter**
We load up this training DVD from Gnomon Workshop and wait to see if knowledge strikes!
- 88 Output: Krylon leafing pens**
Add a luxurious feel to your images by printing them out and adorning them with one of Krylon's majestically metallic pens



pg 52 Art Study:
Autumn leaves



pg 46 Paint
like: Picasso



pg 14
Interview

Original artwork by
Kyle T. Webster

Interview

Inspirational artists

14 Kyle T. Webster

Nick Spence catches up with this enthusiastic artist to discover how he uses Painter for his textured and expressive images



Drawing 101

Traditional artist techniques

66 How to use acrylics

Acrylics are a wonderful medium that allow you to get thick and luscious strokes, or delicate watercolour effects. We dedicate our Drawing 101 to acrylics and show you what they can do

CORELTM painter tutorials

Create inspirational art



32 Thick brushwork

We reveal how to use the Oil brushes to get the effect of thick and lovely paint



38 Colourful pastel art

Don't be fooled by their name! Pastels are able to produce vibrant results



46 Paint like: Picasso

Discover how to paint in the style of one of the most influential artists in the world



52 Art study: Autumn leaves

Embrace the changing of the seasons by painting your own ode to autumn

58 Chinese ink landscapes

Merge traditional techniques with modern scenes

Visit our
website now!
**www.
painter
magazine.
co.uk**

Primers Get up and running...

30 Brushes: Impasto

Your first port of call for crumbly paint effects

64 Brush controls: Cloning

Take more control of your clone images with these

Feature focus Get to know your tools

42 Customise your workspace

Top tips for adapting Painter's interface to work how you work

SPECIAL OFFER FOR USA READERS!



Subscribe today and save 48%



Each issue, the *Official Corel Painter Magazine* delivers inspirational tutorials for creating stunning digital art



Exclusive subscriber benefits

- Subscribe today and pay just \$100 for 13 issues*
- Get each issue for as little as \$7.69 (usually \$14.95)
- Receive the mag before it appears in the shops
- Never miss an issue
- Money-back guarantee on any unmailed issues

*Terms and conditions

This is a US subscription offer. You will actually be charged £50 sterling for an annual subscription. This is equivalent to \$100 at the time of writing, although the exchange rate may vary. Your subscription will start from the next available issue. This offer expires 30 November 2008.

To order securely online, visit the website below and enter the offer code USA

www.imaginesubs.co.uk/COR

To order by phone, call the number below and quote the offer code USA

+44(0)1795 414 611

oucher from myphotobook +++ Voucher from myphotobook +++ Voucher from myphotobook

Exclusive for all readers!

myphotobook offers you:

Here's your voucher code:

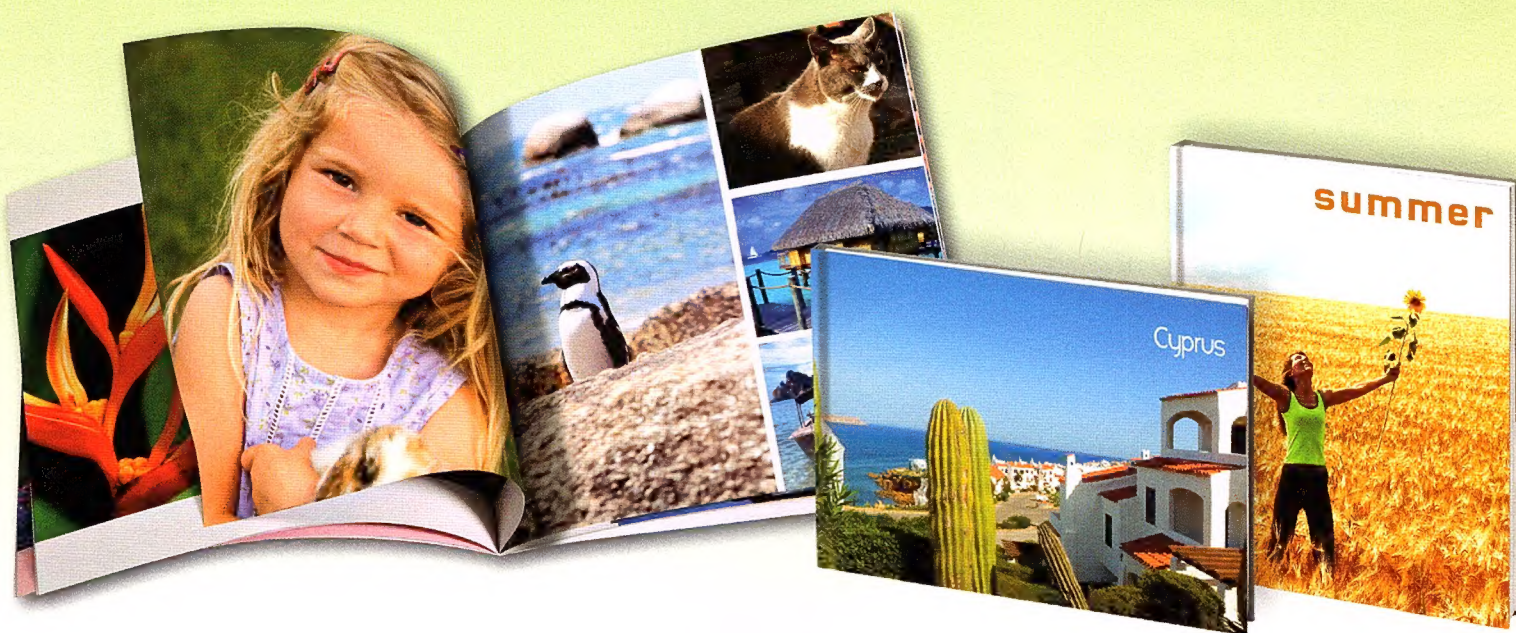
87hk9

Simply create your photobook with the free software for PC or MAC, place the order and insert the code. Done!

**A FREE*
PHOTO-
BOOK**

Worth £ 12,85

Photobooks available from £ 7,95
7 formats with up to 250 pages



Download the free software here: www.myphotobook.co.uk

*The voucher is valid once for new customers until 01.11.2008. A cash alternative is not possible.



myphotobook.co.uk

you take the photos - we make your book

NEWS EVENTS
RESOURCES
LETTERS WEBSITES
INFO FORUM



3D Image Gallery



Archives

Winners from the 3D Image Gallery contest in previous years.



You can download this complete 3D modelling application for free from Caligari's website

3D rendering is set free

Caligari's TrueSpace 7.6 is released as a free download

TOOLS

3D rendering software, such as Strata or Bryce, can be an essential resource for professional and serious amateur users. It enables digital artists to create spatially correct, three-dimensional objects ready for insertion into digital paintings and even animations. It's not cheap however – a copy of Bryce will set you back around £100, while Strata can fetch up to five times that! When you've already spent several hundred pounds on Painter, a graphics tablet and a decent printer, along with a collection of papers, printing media, digital grounds and other accessories, forking out for software that's tough to learn and not always a necessity is one of your last priorities. 3D software company Caligari is changing this though with its latest release of TrueSpace, which is available to download completely free.

TrueSpace 7.6 is a marvellously powerful application for creating a wide range of 3D objects and landscapes. You can use it to create realistic 3D character models and refine their bodies and faces in Painter, model 3D structures to base buildings or even whole cities on, and even create customised behavioural animations if you're really into 3D work. TrueSpace is unique in that it offers online shared spaces for 3D artists to congregate and collaborate on a wide range of projects, or just learn from each other's tips and tricks.

There are also add-ons for TrueSpace that enable you to push its rendering abilities even further, such as VRay for TrueSpace 7.6. This will set you back a cool \$299 USD (approximately £150), but for those aiming to re-create truly realistic textures it still comes out cheaper than some other products.



If you've considered working with a 3D application before, but have been put off by prohibitive prices, now's the time to try one. This is a perfect opportunity to explore the power of 3D and harness it in your digital paintings. Download TrueSpace 7.6 from www.caligari.com now.

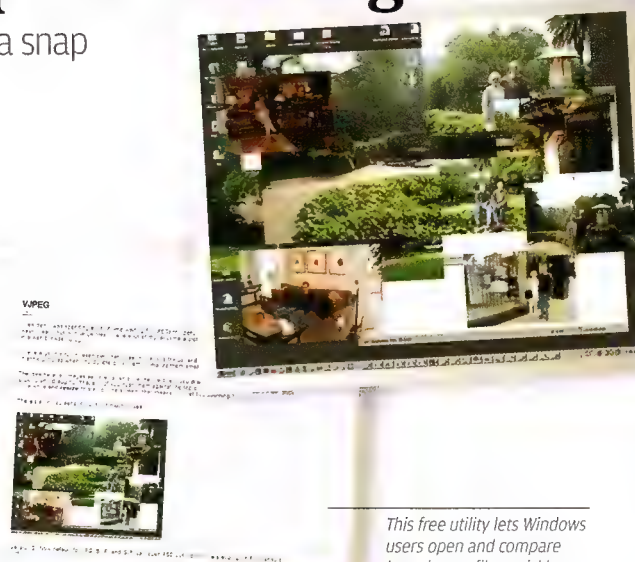
TrueSpace 7.6 provides resources that let you create a wide range of 3D models and textures for a variety of uses

RESOURCES

VJPEG speeds up file viewing

Windows utility opens large files in a snap

While Mac users are blessed with an interface that opens large image files quickly, Windows users often have to sit around waiting while their picture management software boots up. Even then, large images will often be displayed at a fraction of their intended size. For digital artists wanting to check that their composition has been flattened to the JPEG format properly, this can be a real pain. Enter VJPEG, a free Windows utility for opening large files quickly in frameless, resizable windows. This program takes up very little room and is set up as the default image handler for bitmap and JPEG files. It can handle PSD files too. Made by writer, programmer and graphic artist Michael Herf, get VJPEG free from his website at www.stereopsis.com.



This free utility lets Windows users open and compare large image files quickly

BOOKS

Old Masters And Young Geniuses

Economist causes controversy with new theory of art

Economist David Galenson has caused controversy in the art world with his theories on the history and practice of art. Galenson claims to have assessed the five most important works of modern art in the world, based on the frequency with which they're reproduced in textbooks. His theory, based on statistical analysis of the artwork's academic popularity, has drawn fire from more subjectively based art historians – particularly in the US art scene. Galenson has published this book entitled *Old Masters And Young Geniuses*, in which he theorises that

some artists achieve artistic greatness early in life thanks to their fresh approaches, while others, achieve this much later in life through a process of constant experimenting.

David W. Galenson

OLD MASTERS
and
YOUNG GENIUSES

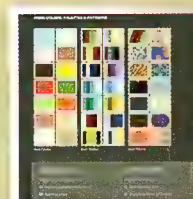
The Two Life Cycles of Artistic Creativity

You can pick up a copy of *Old Masters And Young Geniuses* from www.amazon.com at a price of approximately \$18.00

For the love of colour

RESOURCES

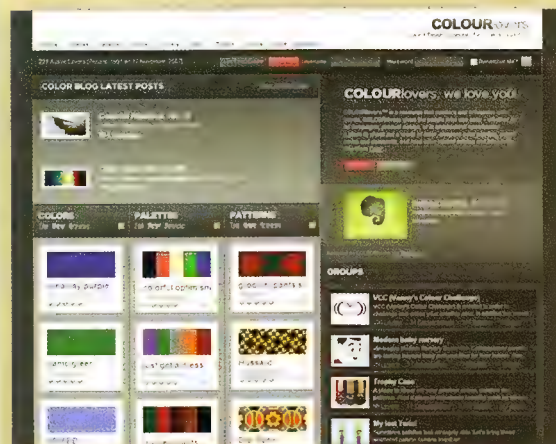
ColourLovers.com monitors tonal trends



ColourLovers.com is an inspirational resource and community, based around patterns, palettes and single tones

Colour is as subject to the whims of fashion as any other design aesthetic. Take, for example, the website over at www.colourlovers.com. This site is part palette and pattern resource, part social network and part colour cool-hunter. You can share your own colours, palettes and patterns with other users, and keep an eye on the feedback given to each one to figure out what's inspiring today's graphic designers and digital artists.

Our recent trips there have showcased a range of warmly muted blues, browns, greens and desaturated brights, which we couldn't fail to find inspiring. So if you've had some colour flashes of genius, visit the site and share them with others.



In short

Creative happenings from around the world

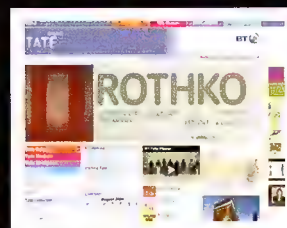


See the light

This issue's interview comes from the Original Design Gangsta himself, Kyle T Webster. Check out his viral video of the same name at www.youtube.com/watch?v=yJexyQT011c. Webster has also illustrated a graphic novel entitled *Light Children*. See more of it at www.lightchildren.com.

On the disc

We've got a packed disc for you this issue, featuring a gallery of artist and *Bold Visions* author Gary Tonge's artwork. You'll also find a discount code for £2 off the price of the book, plus free postage and packaging on UK orders of his seminal fantasy and sci-fi art guide. It's an absolute essential for concept artists, so order it now!



The Tate Modern Rothko exhibition

From 26 September 2008 to 1 February 2009, London's Tate Modern Gallery is showcasing the works of Mark Rothko. Famous for his iconic abstract murals and paintings of hand drawn lines and squares in deep and rich colours, this exhibition reunites the contents of the old Tate Gallery's Rothko Room and also includes the artist's famous Seagram Murals, now in a Japanese collection.

OCT 09 Issue 22 of OPM on sale!

Next issue is a heady mix of watercolour landscapes, tonal values, a look at the style of Cezanne and a complete problem solving guide from our favourite artists and Corel Painter experts. Don't miss it!



Four Letters

Welcome to the part of the magazine where you can come and share your thoughts on anything you fancy!

Send your letters to...

Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

If you'd prefer to contact us via email, send your message to opm@imagine-publishing.co.uk

Making waves

I've got a photo of a wave breaking that I'd like to clone as a painting. Would you kindly tell me your suggestions for the best brushes to emulate the rising of the water as the wave is about to break, as well as the foam after the wave breaks?

Casey Herman

The Spray Cloners are your best friend when creating an underpainting of fast-moving water – try them for waterfalls as well as waves. We

used the Coarse Spray Cloner on the underside of the curve of the wave, then the Fine Spray Cloner at 30 per cent Opacity towards the top. Then we used the Splatter Clone Spray on the crest of the wave itself to give the feeling of tumbling, moving sea-spray. The very bottom of the wave makes use of the Van Gogh Cloner – you can use this to illustrate a pebbly foreshore under clear but turbulent water. You can then build up your painting from the cloned underpainting by using airbrushes, which will let you achieve a translucent yet energetic effect.

Watery outlines

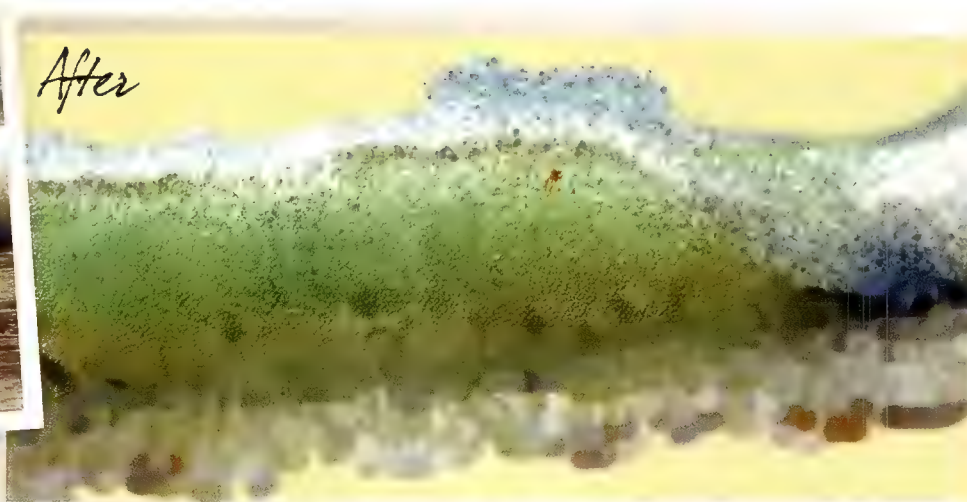
Do you know how I get a watercolour edging effect? I've tried with all sorts of brushes, but I still can't get the kind of watery, edged result I'm after.

Filip, Torquay

The trick is to build up two watercolour washes over a couple of layers. Start by creating a new layer and floating in your main colours using Watercolor>Simple Round Wash. Now make another new layer. You can try using the Watercolor Wash Cloner, but there's a better



Spray Cloners are excellent for giving the impression of breaking waves, especially when it comes to picking out texture



Featured gallery

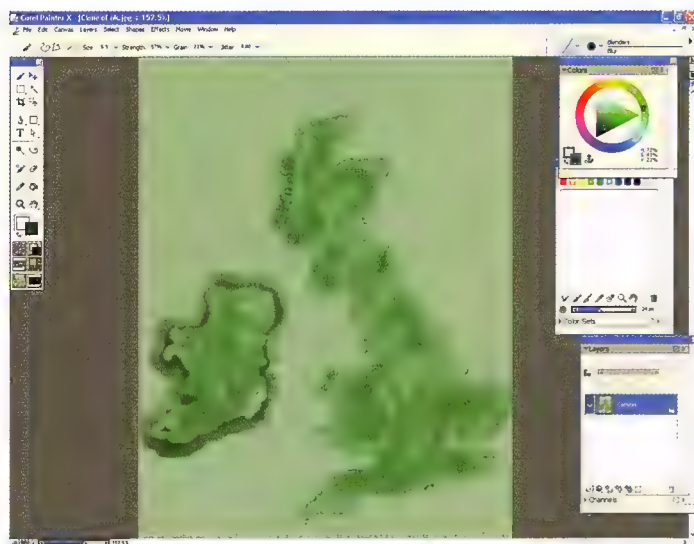
Our favourite reader's gallery this month

John Swenson

www.paintermagazine.co.uk/user/YUMAN

Art enthusiast John Swenson is from Yuma, Arizona, and has spent several years working with Native American tribes. Their spiritual beliefs are reflected in warm yet eerie pieces, like Grandfather Watching. Building up his work over many layers and making use of heavily sienna-toned rich colours, he creates stunning concept pieces and semi-abstracts, as well as anatomical and landscape studies which have been highly rated by gallery users and chosen as our Picture of the Week before.





You can see the difference between attempting this technique using one cloner brush (on the map of England) and several washes and a couple of blenders instead (on the map of Ireland). It takes a little longer, but provides a much more pleasing result

method for achieving the effect you want. For best results, hand draw or trace your outlines using Watercolor>Soft Runny Wash instead. Go around the outlines using a fairly fat brush size. Use the Eraser to clean up any major overspill, both inside and outside the lines, and then drop both layers to the canvas. Choose Blenders>Just Add Water and blend inside the lines so that the outline grades softly into the main body of the object you're painting. Finally, go over the very outside edges using Blenders>Blur. This provides a much more attractive watercolour outline.

Painter a raster?

I've heard Painter described as a 'raster-based application' by some techie friends. I don't see any tools like Paint Shop Pro's 'raster layer' though, so are they right? I thought rasterising was a specific kind of tool, and Painter doesn't seem to offer it as an option.

Becki Addison

You won't see a rasterising option in Painter because it's entirely raster-based to start with. Rasterising an image means transforming it from a vector image, the kind that Adobe Illustrator works with, into a bitmapped image format with 'continuous tones'. This means an image which is displayed using coloured pixels aligned in the right places, and shaded in the right tones. It's this raster format that allows you to blend colours and use and create real media effects in Painter.

Look at some vector artwork and you'll see that it makes use of blocks of clear colour and simple gradients to give the impression of shade and tone. Raster formats, on the other hand, seem to shade and blend more naturally and in keeping with traditional methods. Some programs, like Photoshop and Paint Shop Pro, can be used to convert vectors or 'linework' into raster formats so that they can be digitally coloured, and some professional artists and designers will work with both formats to achieve the effect they require. Given the blending capabilities of raster, it's the perfect choice for Painter!



www.paintermagazine.co.uk

Come and join our forum and website

Make yourself known!

www.paintermagazine.co.uk

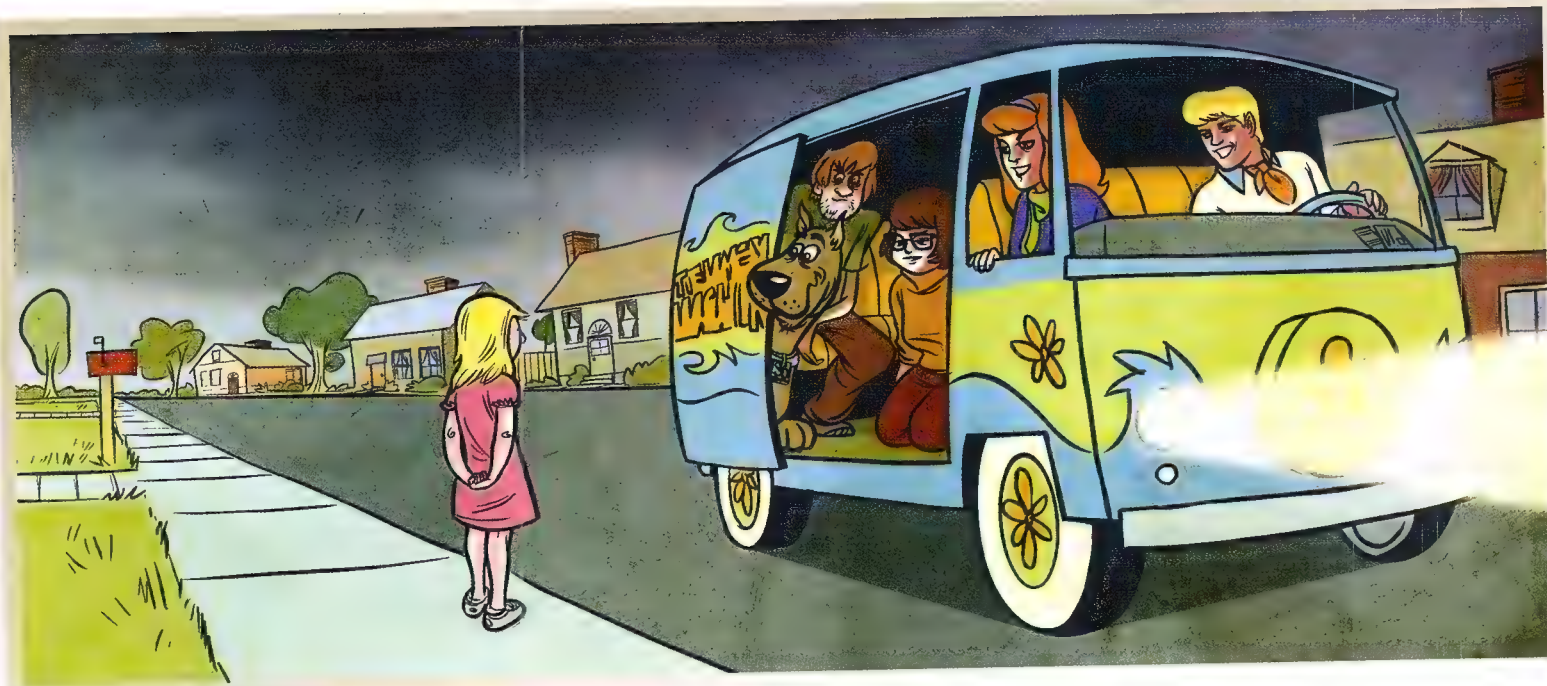
Not only do we deliver inspirational and practical tutorials on your favourite program every month, we also have a dedicated Corel Painter website that you can visit to get your artistic fix while you wait for the next issue. From here you can join up for a free account, then create your own gallery for the world to see! You can explain the process or inspiration behind each of your images, comment on other members' artwork, share your wisdom and take part in regular challenges. There's also an area to download tutorial files from previous issues in case your CD has gone missing. If you feel like a bit of creative interaction, we also have a forum for you to come and leave your thoughts about the magazine. You can ask Corel Painter questions and pass the time with other digital artists. So what are you waiting for? Visit www.paintermagazine.co.uk today!



ENTER THE WEBSITE CHALLENGE
Don't be shy - everyone's welcome to enter! Go to www.paintermagazine.co.uk/competitions.php

WEBSITE
JOB TITLE
CLIENTS

www.kyletwebster.com
Freelance illustrator and designer
The New Yorker, The NY Times, The Los Angeles
Times and PASTE Magazine



An interview with... Kyle T Webster

Corel Painter plays an important role in the award winning illustration of Kyle T Webster. Nick Spence meets him...



[FAR TOP]
A recent work from
Webster. Illustrations
are created entirely
digitally, primarily in
Corel Painter, sometimes
adding textures in
Photoshop

Kyle T Webster has been a freelance illustrator and designer since starting his business in 1999. Webster studied art at the University of North Carolina in Greensboro, Université de Rennes in France, Yale University and the Illustration Academy. The creator of the viral video and YouTube hit 'Original Design Gangsta', Webster's editorial illustration can be seen in *The New Yorker*, *The NY Times*, *The LA Times*, and many others. His work has been honoured by the Society Of Illustrators, PRINT, Graphis and American Illustration. *Light Children* (www.lightchildren.com), the acclaimed new graphic novel series for which Webster provides Corel Painter created artwork, is available now.

Q. Can you briefly explain how you work?

I do every part of my illustration work digitally, including the sketches. The Wacom 6x8 tablet is my best friend. I use a preset pencil brush in Painter called Grainy Cover Pencil for all of my sketches. I then create a new layer, knock the transparency of my sketch back to 20% and do my inking with the Thick 'n' Thin brush. Before getting to the colour, I replace the bottom layer with a layer of textures collected over the past few years; bits of paper, wood, etc. I usually paint in the colours with different assorted brushes on two or three additional layers and set them to multiply or overlay, depending on the effect I am after. When all is said and done, I bring the final art into Photoshop to do some colour,

dodging, burning and curves adjustments. Sometimes I add additional textures in Photoshop as well.

Q. Your website includes sketchbook work. Is drawing still important to you?

Drawing, for me, is the only thing that matters. It is the only skill that gets me work now, and will continue to get me work. Drawing with a tablet on the computer is no different than drawing from life with charcoal on a rag. In my process, there are no cheap shortcuts; I make all of my lines with the tablet and pen. No colour fills, no paths, etc. This keeps it feeling natural and I produce my best work this way. Besides, if I couldn't translate the image in my mind to the paper or tablet with my hand, I'd be out

"Drawing, for me,
is the only thing
that matters"

All original artwork by Kyle F. Webster



A particularly poignant portrait
of the late great Elliott Smith,
an American singer-songwriter
and musician who died suddenly
after a long period of depression →



An editorial illustration depicting traffic wardens or meter maids as vampires. Webster describes his Wacom 6x8 tablet as his best friend



This was for a movie review of *The Strangers* in *The New Yorker*

of a job. Drawing from life is the most important exercise for me because it continually sharpens my ability to accurately observe my subject, play with new ways of using line and shape, and improve my knowledge of human anatomy.

Q. Why is Corel Painter in particular your tool of choice to work with?

Painter emulates natural media better than any other application out there. I have been working in Painter since version 5.

Q. Are deadlines typically tight for newspaper and magazine clients?

Some deadlines are less than eight hours – *NY Times* Op-Ed assignments, for instance. Some are 24 hours and some are about a week or two. Juggling numerous assignments is something I am good at now, but it



A portrait of the band, The Kills. Webster has won numerous awards, including Communication Arts, American Illustration, Society of Illustrators (NY), Print, AIGA, Graphis and AltPick

was a hard thing to adjust to a few years ago when editorial illustration became my primary focus. Working digitally definitely saves time because there's no scanning or colour correcting, for the most part. Also, when clients request changes, I can make these changes without having to break out paints or re-scanning.

Q. How has Corel Painter helped with your major graphic novel project, *Light Children*?

Without Painter, we would never have made our print deadline for *The Invalid Book One: Light Children*. One hundred full colour pages of comic book art is no small feat, and all of the scanning, last minute changes to story and art, and transfer of files to the printer would never have happened on time without Painter. I did all of the sketches and page layouts and inks for the book in Painter X. The best compliment I have received on the art in the book is from people who buy it and ask what kind of paper, ink brushes and pens I use. I love that the artwork feels traditionally drawn.

Q. How does *Light Children* differ from your daily freelance illustration style?

The subject matter in *Light Children* requires a different kind of drawing; the whimsical

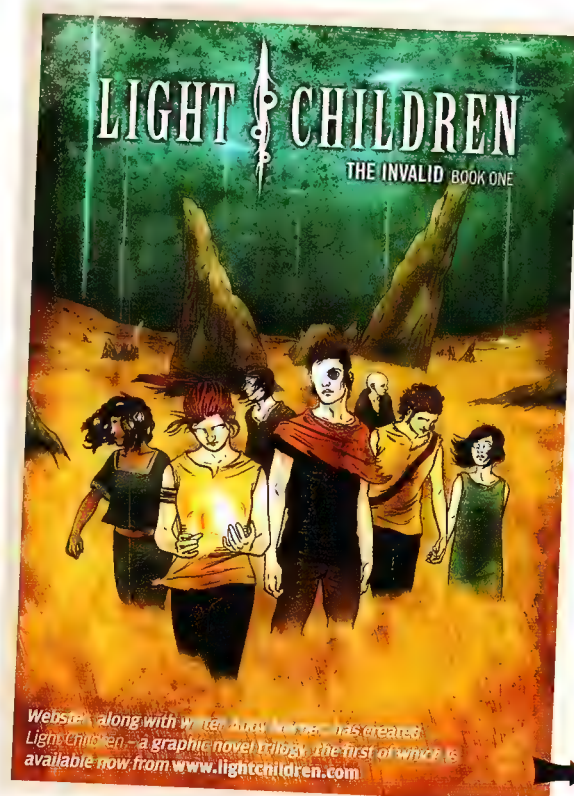
nature of some of my editorial work and the exaggeration in my caricatures is not appropriate. I think the quality of my line is still evident, but the anatomy is accurate, the environments are a bit darker and mysterious, and the bright colours I sometimes use are definitely absent.

Q. Is it difficult to remain consistent when embarking on something that contains so many sequential images?

Yes, but fortunately I did enough artwork in the development stages for the book that I felt pretty confident I could carry it through for 1,200 pages. I am certain that the art will evolve slowly, and the last few books will probably look a bit different from the first few. That is inevitable.

Q. Is style something you should always be trying to develop, or should you stick with a style you know will get you work?

I think students and young illustrators get fixated on style before they have learned how to really draw well. Your style will find you when you focus simply on drawing as much as you possibly can. You will see a pattern starting to develop, and before you know it you will





A portrait of the band, The Hives. Webster maintains a news blog on his website where visitors can view his latest work, both commissioned and personal.



"Manufacturing a style too early in the game is not a very good strategy in my opinion"

have arrived at what other people will call 'your style'. Manufacturing a style too early in the game is not a very good strategy in my opinion, unless you are already incredibly proficient in drawing.

Q. Finally, what advice do you give to students when you give lectures - particularly those wanting to follow in your footsteps?

When I speak at universities and colleges I sound like a broken record: "Draw from life, draw from life, draw from life." Everything else stems from your best and continued attempts to draw accurately from observation. Many students are so eager to skip steps and get published that they miss out on really pushing

themselves to be better than their fellow students at the most fundamental skill: good drawing. The reason that artists like James Jean and Sterling Hundley have made such a splash does not come down to their style as much as it comes down to their fantastic draughtsmanship. And speaking of other artists, I also tell students to become familiar, not just with the artists they admire who are working today, but with the artists that inspired those artists. In other words, if you admire Gary Kelley's work, why not check out the work of the Cubists, who clearly have had a strong influence on Gary's work? Go back in time as far as you can to understand where all of the styles we see today were born.





Art by: Robert Chang

Take your creativity to the next level with the world's most powerful natural-media® painting and illustration software

Designed for Artists, Designers, and Photographers, Corel® Painter™ X blurs the line between traditional and digital art like never before. It's the ideal tool for turning photographs into unique works of art, or even creating paintings from scratch using hand-painted brush strokes – without the mess!

Setting the standard for digital painting and illustration, Corel Painter X introduces practical composition tools, unparalleled performance, and a RealBristle™ painting system that models traditional brushes.

"If you're into digital painting in any way you'd be mad not to buy Painter X."
Computer Arts

Special offer: Visit www.corel.co.uk/px and **save 50%** when you buy the full version



Trademark(s) or registered trademark(s) of Corel Corporation and/or its subsidiaries in Canada, the US and/or other countries. All other product names and any registered and unregistered trademarks mentioned are used for identification purposes only and remain the exclusive property of their respective owners. Copyright © 2008 Corel Corporation. All rights reserved.

COREL
freedom. to create your way.™

Learn how to create the best effects for clouds and sky



Discover techniques for painting moving water




Explore ways to paint rock and earth



Custom brushes for leaves and plants



*Top tips for
adapting brushes*



Custom brushes for landscape painting

Take your landscape painting to a new level with custom brushes designed to give you maximum control over every mark you make

Painting a landscape involves just about every stroke and technique you can come up with. The task is made much easier if you come to the table with a set of tools designed especially for the project. When using natural media, you can find that the tools you get from the local art store don't quite do what you want them to out of the box. Maybe that filbert needs a little trimming on one side to make the marks you are looking for. Perhaps there are too many bristles on your detail brush to get to the level of detail you want. Get far enough in, and you'll be trying all sorts of unconventional stuff to get the effects you want. Salt was not part of the original equipment for watercolourists, but some ingenious painter made good use of

it years ago, and now it's an indispensable device! And take it from us, there are more things than salt in your kitchen that make very effective weapons in the battle for control over imagery. Painter is no different. The vast array of tools Painter provides seems inexhaustible, and it can take years to run through all of the options. On the other hand, some of us are never satisfied until we customise our workspace, and there is nothing more important to put your stamp on than your brushes. This feature will show how easily Painter's set brushes can be modified to broaden their expressive powers. There are many user-generated Painter brushes available on the internet, but the emphasis here will be on learning how to modify your own brushes to fit your needs.

Paint the sky

Here's a couple of brushes that make painting a cloudy sky easy

This sky was painted with just two brushes: the Wet Soft Acrylic brush and the Glazing Flat (both altered for size as needed). This modified version of the Wet Soft Acrylic is very easy to use to block in the basic shapes, while the modified Glazing Flat adds volume and detail, but remains as soft as clouds. The Wet Soft Acrylic has been altered in two ways to make it more effective, both available in the General Brush Controls palette. First, via the Random menu, the Jitter was increased to .97, which gives the brush a lovely

graininess perfectly suited for clouds. Next, via Color Variability, the R, G, and B were bumped up to 10%. Now the brush brings a very natural looking amount of colour variation to every stroke – an effect that is essential to landscape work. The Glazing Flat 20 (located in the Oil Brush palette) was altered for colour variability in the same manner, and the Opacity was bumped up a bit to 14%, which increases the control over edges. Remember, when you're painting a sky, to keep your technique loose and natural.

Sunrise, sunset

SOFT CLOUDS

The basic forms were blocked in with our, by now, trusty modified Wet Soft Acrylic, which was sized to fit. It's a perfect brush for creating the soft forms of clouds

LARGE AREAS

Blending the larger areas was done with a Soft Blender Stump. Normally this blender leaves areas it modifies too flat and lifeless, but by dropping the Opacity to 30%, bumping up the Jitter to .24 and the RGB sliders to 2, you will create a very lively tool for doing the final blending on items like the foreground and the big patches of sky

VARIATIONS

The variations within the clouds were painted with our modified Glazing Flat, which builds up volume softly with maximum control. The Color Variability of this brush is especially useful in making the clouds look natural

EDGES

The Tinting Basic Round (in the Tinting Brush palette) can be easily modified to handle subtle edges, like the distant hills and the clouds directly in front of the setting sun. Simply set the Color Variability R, G and B to 4, the Jitter to .18, the Opacity to 3, and you will have found a new friend

SWIRLS

Take the Soft Blender brush (located in the Blender Brush palette) and set the Jitter to .48, the Color Variation to 4 for R, G and B, and decrease the Opacity to 20. Now you have an excellent brush to soften hard edges, manipulate little swirls of cloud, and blend forms together

Distant horizons

This little study of a blurred, shimmering horizon was created in about 15 minutes using the same brush set as in our 'Sunrise, sunset' picture. Our Soft Blender Stump, sized to 100, really came in handy here. It created a dappled effect when blending the two fields of colour together, which really helped to create an atmospheric haze. The highlights on the wave tops were painted last with our modified Tinting brush.

Cloud variations



Oily custom brushes

The volumes of this cloud were built up with a Fine Feathering Oil 30 with the following alterations: the Grain was reduced to 20%, the Opacity was changed to 50%, and the Color Variability was bumped up to R-7, G-3, B-7. Then a modified Oily Blender brush was used to work the edges (the settings had been altered by increasing the Opacity to 100%, altering the Grain to 25% and increasing the Jitter to .42).



Dry custom brushes

The clouds' masses were blocked in with an X-Soft Round pastel with a Jitter of .55, an Opacity of 15 (it's much easier to slowly build form that way), and a Color Variability of R-7, G-7, B-7. Then a Grainy Blender 30 was used to work the edges and round out the forms. This was modified by increasing the Opacity to 66 per cent and dropping the Grain to 10. Use these brushes with other dry media, like chalk and pastels.



Watery custom brushes

The Finer Mop Digital Watercolor brush was used to block in the basic shapes and volumes. Its Opacity was dropped to 5 to make building up the soft cloud forms easier, and its Grain was altered to 50. Then a modified Flat Water Blender from the same brush set was used to round out the forms and work the edges. Its Opacity was changed to 24, its Grain to 58 and the Jitter to .42. Use these with other water-based brushes, like Digital Watercolors.

Trees, foliage and plants

Let's look at some brushes that work well painting our leafy friends

Though there are many places in the world (and in our imagination) that contain no visible vegetation and remain a beautiful subject for a landscape painter, the vast majority of settings are filled with a large variety of plants with a wide range of sizes and shapes – from a single blade of grass to a towering oak tree. Each form is best done with brushes picked for the task to heighten expressiveness. That sounds hard, but a little familiarity with

the basic characteristics of the various kinds of brushes makes it pretty easy to put together a fairly small set that will fit all but the most exotic circumstances. And never stop adding to it, a few deft alterations of the brushes will greatly enhance their expressive power. Moreover, if your aesthetic sensibilities are allowed to creep into the alteration on the brushes, they further a natural expression of individual intent and personal style.



Evergreen trees

Painting an Evergreen tree, with its characteristic expressive shape, requires a brush and a blender that can easily recreate those long, sloping, needle-laden branches. An excellent pairing for this task is a modified Round Camelhair Oil brush and a modified Oily Blender. The forms were blocked in with the Round Camelhair 30, with a Jitter setting of .24 and the RGB Color Variation set at 4. Then the Oily Blender was modified in the exact same way, and used to help finish the form of the branches.



Deciduous trees

A Deciduous tree has a different shape than an Evergreen, consisting of a trunk with radiating branches laden with single leaves. The easiest way to re-create this look is to paint in the trunk and branches first, and then layer short dabs of various values suggestive of the light around the branches. Modify a Medium Bristle Oil brush by bumping up the Jitter to .75 and dropping the Opacity to 35. Now you have an easy to use brush for the trunk and branches. The brush is equally good for painting and building up the masses of leaves.

Lots of trees

A nice painterly approach to painting rows and rows of Evergreens involves the same two brushes we used to paint a single Evergreen. The modified Round Camelhair (Jitter at .24 and RGB 4) was used here to paint the rows of trees, treated almost as one mass – especially in the distance where the details really blend together. Then some individual trees were defined, particularly in the foreground, by using the modified Oily Blender (Jitter at .24 and RGB 4) to pull their peaks out into the sky.



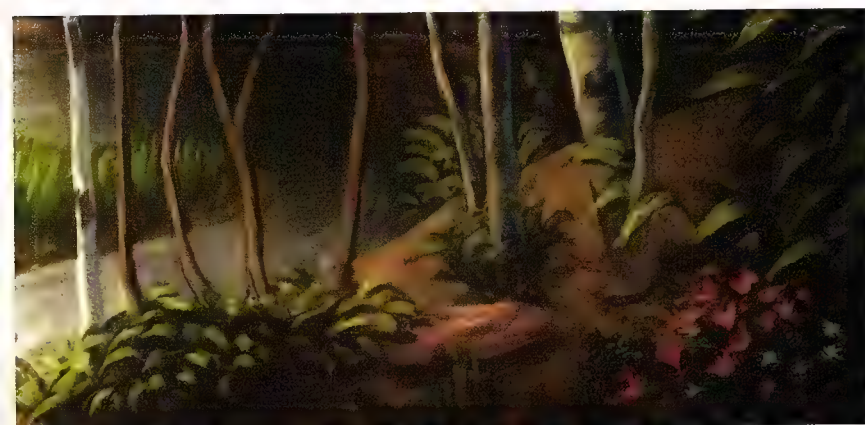
Tree trunks

There are small, large, smooth and rough tree trunks here. All were painted with the same brush set. The Round Camelhair 30 was modified by increasing the Jitter to .25 and the Color Variability RGB to 4. It was sized and blended as needed with a Round Blender brush 30 with Color Variation RGB to 6. Both brushes are easy to use to paint these linear, tubular forms.



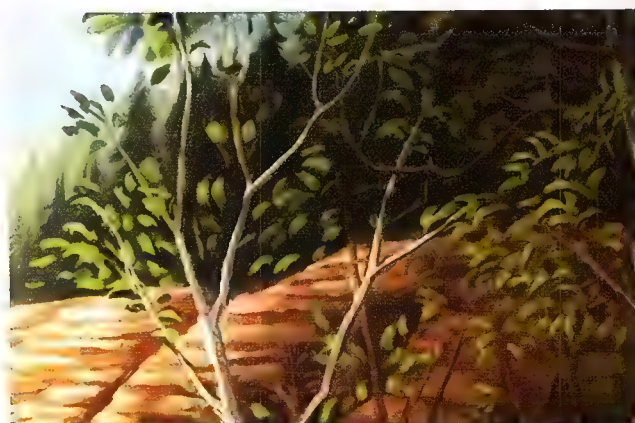
Blades of grass

A great brush for painting grass is a modified Glazing Flat 20 Oil brush. A light stroke from the bottom to the top makes a very nice, soft blade of grass with a natural taper. Simply use these settings: Opacity 14, RGB Color Variation at 10 and the Feature set to 2.2. The Round Blender brush 30 is a nice blending option once you reduce the Opacity to 25 and introduce a little colour variability by bumping up the Color Variation RGB to 5.



Shrubbery

A great all-around brush for painting broad-leaved plants, like the ones in this frame, is our modified Medium Bristle Oil (see the Deciduous tree example). It is perfect for the initial drawing, and it handles the shapes and contours of the various leafy shapes extremely well. You can even make sharp dabs expressing wild flowers and the like. Simply size it to fit your needs and paint away!



Leaves, leaves and leaves!

All of the various leaves in this painting were accomplished with the same brush. Bumping up the Jitter to .42 and reducing the Opacity to 70% modified the venerable Variable Flat Oil brush. Some were done in a single stroke, while others were modelled using a number of strokes.

Ground cover

Time to explore brushes that are well suited for the stuff that's underfoot...

Where do all these plants come from? Oh yeah, the ground. Getting the right look of the ground sets the stage for a good landscape. There is almost as much variety in ground cover as there is in the plant world in terms of painting, though much of that variety exists in subtle textural differences – with the exception of rocks and cliffs and the like. Just a few brushes are needed to handle most circumstances and we will look at them now.



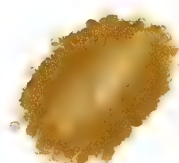
Mud and wet ground

Wet ground is generally clumpier and has more highlights than dry ground, so a soft version of the Spatter Airbrush is a nice item to try. Just a few passes with different values creates a nice, semi-shiny wet earth. Take the Variable Spatter Airbrush and alter it in this way: Opacity 20, Jitter 4, Spread 60, Flow 1 and Feature 17.



OILY MUD

Variable Spatter
Airbrush: Opacity 20,
Jitter 4, Spread 60,
Flow 1 and Feature 17.



DRY MUD

Round X-Soft Pastel:
Opacity 60, Grain 50, Jitter
1.3, RGB Color Variability
at 2 and Bleed at 30.



WATERY MUD

Digital Watercolor Spatter
Water: Jitter 1.6, Opacity
30, RGB 2, Diffusion 11
and Wet Fringe 50.



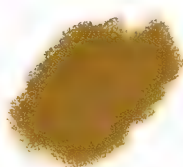
Dirt, earth and rock

The rocks and cliffs in our image were painted with one brush, sized to fit. The Variable Flat is just right for expressing the shapes and contours of a rock or a rock face. Bump up the Jitter to .42, set the Opacity to 50 and the Color Variability R, G and B to 4. Now you have a stone-cold wonder.



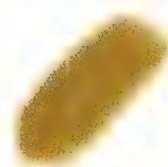
OILY ROCKS

Variable Flat: Opacity
50, Jitter .42 and
Color Variability R, G
and B to 4.



DRY ROCKS

Square Hard Pastel:
Opacity 50, Jitter .6,
Grain 60 and Color
Variability RGB to 1.



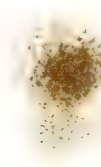
WATERY ROCKS

Digital Watercolor Dry
brush: Diffusion set to
3 and Color Variability
R, G and B set to 3.



Dust, sand and pebbles

The best brush for painting dust and sand is the Variable Spatter Airbrush. A few alterations make it especially easy to work with. Set the Feature at 4.5, the Flow at 1, the Opacity to 17, the Jitter to 3 and the Color Variability R, G and B to 6. Now you'll really be able to capture the look of grainy sand. Bump up the Feature a bit (say to 10) to create some pebbles. Work on a separate layer for best control.



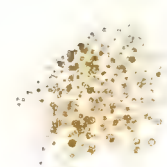
OILY SPATTER DUST

Variable Spatter Airbrush:
Opacity 17, Jitter 3, Flow 1,
Color Variability R, G and B
to 6 and Feature to 4.5.



DRY GRAINY DUST

Round X-Soft Pastel:
Opacity 17, Grain 7, Jitter 4
and Color Variability R, G
and B to 9.



WATERY DUST AND PEBBLES

Spatter Water: Opacity 30, Grain 40,
Diffusion 0, Wet Fringe 10% and Jitter
2. (Alter size as needed. This swatch
was made with size 3-9 pixel brushes.)

Water colours

Let's take a trip down the river to find some good brushes for painting water in a range of circumstances

Water is rarely still, so a variety of different brushes must be utilised to make effects that suggest its many states. When water is rushing down a waterfall, it is frothy and splashes into a mist as it reaches solid objects. As it settles down into a larger pool, it ripples down into relative calm, and begins reflecting objects around it. On the way out of the pool, say down a shallow stream, it combines a little of both qualities with a very fluid, smeary kind of effect. Let's take a little tour of each of these three areas and the kind of modified brushes that make painting them easier.

SPLASHING AROUND

A Smeary Round Oil with the Feature bumped up to 12 made the rushing water. A Smeary Bristle Spray set to 50% Opacity with the Color Variability RGB of 9 and Jitter of .55 was used to lightly break up the edges. A Smeary Flat Oil brush modified to 50% Opacity, Jitter of .55 and Color Variability of R, G and B to 9 made the splashes. Our modified Round Blender brush (used on the clouds) blended all of the elements together. The water was blocked in with a Digital Airbrush set to an Opacity of 5 and sized to 50, with a Jitter of .25 and Color Variability R, G and B to 5

ON THE SURFACE

A Soft Blender Stump with the Jitter nudged up to .85 blended the larger, calmer body of water very well, and mixed hints of surrounding colour into the slightly reflective surface of the gently moving water

RIPPLING WATER

The ripples leading from the waterfall were painted with a Fine Feathering Oil brush modified to Size 7, with Jitter at .67 and Color Variability set at 5 across the board. The same brush was used to add some highlights around the edges of the cliff face

FINALISE DETAILS

Details in the stream were painted with a Variable Round Oil brush set to 28% Opacity, Sized to 19 and with a Color Variability of RGB at 9. It was a snap to paint in the water building up around the rocks, and worked equally well for the various eddies, making a very liquid effect. Our modified Round Blender brush finalised the details as needed

WATER TEXTURE

A Variable Spatter Airbrush (Size 150, Flow 5, Feature 12, all modified in the Menu bar) with Opacity 60 and Jitter 3.3 was used on a 30% Opacity overlay layer to create the spattered effect that varies the surface texture in the water. Simply selecting lights and darks from local areas and softly painting and erasing with a 20% Opacity Eraser was the technique employed

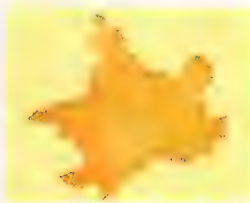
Brush index

Adapt these standard Painter brushes or combine them with others for fantastic landscape effects

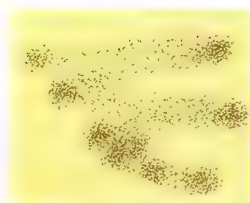
Many of Painter's brushes can be adapted or combined with others to create the landscape effects you want. A huge range of brushes are suitable for painting sky, earth, trees and foliage. Sometimes the only tweaks you need are a little bit of Jitter or an Opacity change, and you can really play around with the marks you can make. Here's our index of some more of our favourite landscape brushes.



Category: Acrylics
Brush: Captured Bristle
Useful for: Leaves, petals and delicate textures



Category: Airbrushes
Brush: Pepper Spray
Useful for: Dirt, sand, pebbles and pollen



Category: Real Bristle
Brush: Real Fan Short
Useful for: Leaves and petals of flowers



Category: Tinting
Brush: Salty
Useful for: Little pebbles, ice and snow



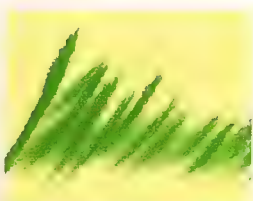
Category: Felt Pens
Brush: Dirty Marker
Useful for: Grass, crops and reeds



Category: Digital Watercolor
Brush: Broad Water Brush
Useful for: Fog, mist, clouds and smoke



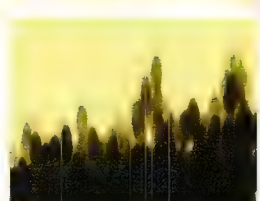
Category: Real Bristle
Brush: Real Flat Opaque
Useful for: Grass and groundcover



Category: Smart Stroke
Brush: Sponge Dense
Useful for: Stone, pavement and pottery



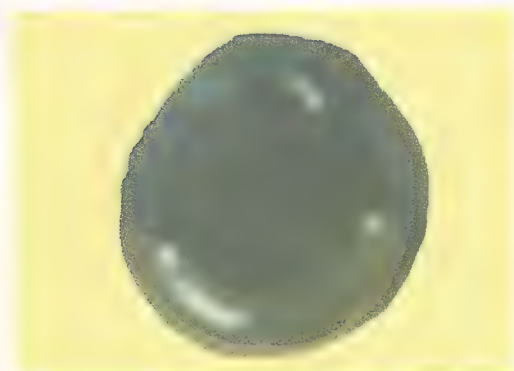
Category: Felt Pens
Brush: Art Marker
Useful for: Leaves and distant trees



Winning combinations

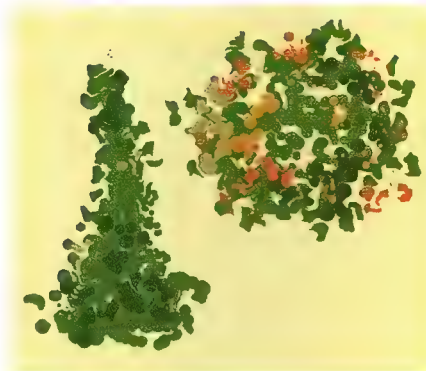
Our top five brush combinations for landscape painting

Painter offers unsurpassed opportunities for mixing media, allowing you to combine brush and paint types that you'd be unable to otherwise. Blenders always mix well with other brush types, but there are many more possibilities available. Here we show you some of the best combinations we've found...



Wet stone

This shiny pebble was created using three brush types. First, Smart Stroke>Sponge Dense was used in a heavily desaturated blue-grey tone to create the shape and shades of the pebble itself. The hard edges and brushstrokes were then blended very loosely using the Grainy Water 30 blender, making sure that the strokes defined the contours of the pebble. Finally, the FX Glow brush was used in a lighter grey to create a glossy, watery sheen. Adapt this effect to create pebbles in a clear stream or rock pool by increasing the Jitter on the blender and Glow brushes to re-create the effect of dappled, watery light. You can change the colour of the Glow to help you depict semi-precious stones in their crystal form.



Stylised leaves

The Leaky Pen variant is a favourite of many artists, and here it's combined with the Distortion>Turbulence brush to create stylised, yet wind-blown, leaves of both the Deciduous and Evergreen kinds.

Combining several colours, shades and even opacities is easy with the Leaky Pen, but unless you have a really stylised or deliberately naïve style then this brush alone can make your trees look quite static and dull. Use a small Turbulence brush to add life and movement, and break up the symmetry of similar shapes.



Reeds

On a Watercolor layer, use the Watercolor>Soft Runny Wash brush in a dull khaki to paint some basic reed shapes. Drop the layer and find a slightly darker version of the khaki shade you used. Using the Sargent brush set to a very low strength, go over the lower half of the reeds in the foreground, then over the upper halves in a lighter colour. Use the Flat Grainy Stump blender to create bends, breaks and joints in the reeds or bamboo canes. It's very difficult to do this well using the mouse, so make use of a tablet if you have one – don't use the line drawing tool as it will become too static-looking. If necessary, use the Eraser to smooth out the outlines. For best results do this on layers above the canvas.



Evening skies

The incredible tones of a stunning sunset might seem complex to reproduce, so here's a quick and easy technique to help you realise them in a fraction of the time. Using the Chalk>Blunt Chalk 30 brush set to around 13 per cent Opacity, set the Drawing tool to lines instead of freehand and paint a horizontal orange stripe. Paint in a couple of diagonal stripes in peach, pink and purple, overlaying them slightly, then a few horizontal stripes of sky blue, grading from light to dark. Now go to Blenders>Just Add Water, set Drawing back to freehand and, using a gentle, dabbing motion, softly blend the outlines of each stripe. This is a great technique to use for your underpainting – work it up with Tinting and the FX Glow brush to get a finished effect, or leave it as it is for a sketchier feel.



Fluffy clouds

You can create cartoon style clouds over a Watercolor layer by using the Tinting>Basic Round brush. Simply use little, curved strokes in a grey-white shade to create soft, fluffy outlines, then drop both layers to the Canvas. Using the Smear blender, blend out any harsh lines inside the cloud. You'll pick out colour from the Watercolor used for the sky, giving either a transparent or broken cloud effect, depending on the opacity of the Tinting brush.

Think about the rotund shapes of fluffy clouds as you're blending, concentrating mainly on creating curves and volume. Use the Blur blender to soften the outlines of the clouds, but make sure you use a very light touch.



BRUSH CATEGORY

Impasto

Learn to use Impasto for more texture, depth and shine!

If you're a traditional artist, then you've probably experienced painting on a real canvas using the impasto painting technique. It involves a very thick application of paint that gives a 3D effect, making your subject seem to jump off the canvas. If you haven't ventured into the Impasto brushes in Corel Painter yet, then we encourage you to have some fun and experiment with them! Some of the brushes that you may have been afraid to try can add real impact, and could be just the effect you're looking for to make your painting come alive and give it that finishing touch.

For instance, in a still life such as our one here, you will notice how useful the Depth Lofters is for bringing out the petals on the flower – making them look as though you can almost put your fingers around and touch them!

The Gloopy Brush is a fun blob of a brush, great for making water drops on your flower petals and bringing out the centre of the flower, as you can see here. You may be familiar with painting with a Palette Knife for applying thick paint in nice sharp ridges – so if you like that effect, Corel Painter's Impasto brushes will definitely not disappoint you! Let's explore some of the brushes here, and see if we can inspire you enough to have the courage to try them out on your own pieces of art.

COREL
painter
PRIMER

ENHANCE IT

The Distorto Impasto brush works great for this straw hat. We used a repetitive hatch stroke to make the texture of the woven straw stand out. We also used this brush on the pears, following their contour with our strokes.

IN FRONT

The Depth Lofters does exactly what it sounds like it would do – it brings whatever is lying flat to the forefront. This is a great choice to use for defining the petals of the flowers – it really makes them look alive!

Distorto Impasto

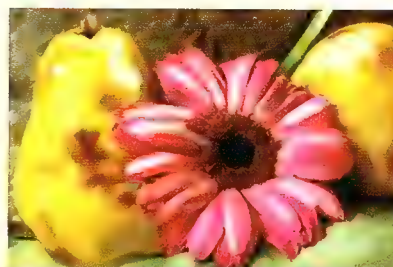
A great choice for cloning



The Distorto Impasto is actually an excellent choice to clone-paint an entire painting. This sample still life was completely painted using the Distorto Brush at 70% Opacity. Yes, this brush can distort, but it can also smooth and it's easier to control when following the contour of the subject than many of the other Impasto brushes. Great for a quick painting when you want to use one brush and keep it simple!

Depth Color Eraser

Eliminate colour or add shine



The Depth Color Eraser does exactly what it says. This brush erases your entire colour with each stroke, depending on the opacity. But you can also use it to add shine or highlights to a painting (as we have). You can experiment with the amount of the effect by varying the opacity of your brush, or using it on another layer.

A 3D GLOOP EFFECT

The Gloopy brush is a great brush for bringing out the stem of the pear and the bumps on it. It was also used to create a 3D effect to the flower stem, the middle of the flower and some added texture to the hat, as shown.

A SMOOTH BACKGROUND

The Depth Smear is a good choice for the background as it's very painterly and smoother than most of the other brushes in this category

Varnishes

Put some sparkle in your painting

When you hear the word "varnish" you may think of shining your wooden floors, and this brush will have a similar effect on your painting. Just spread some varnish over your art and watch it gleam! Here we used the Smeary Varnish for the flower and stem, the Thick Clear Varnish for the pears and the Clear Varnish for the hat.

Impasto brushes

A look at Painter's Impasto brushes...



Acid Etch



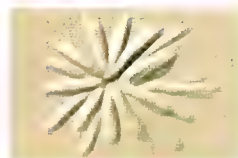
Loaded Palette Knife



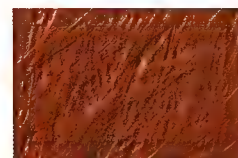
Depth Eraser



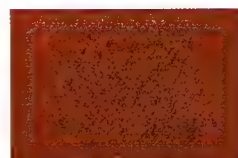
Palette Knife



Depth Loftor



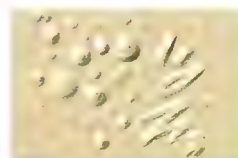
Pattern Emboss



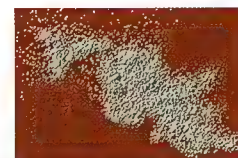
Fiber



Smeary Bristle



Gloopy



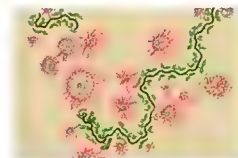
Texturiser - Heavy



Graphic Paintbrush



Thick Tapered Flat 20



Impasto Pattern Pen



Wet Bristle





Tutorial Use thick brushwork



Use thick brushwork

Thick, layered and textured brush strokes can turn your calm, serene works into dynamic pieces of art, bringing them to life

Tutorial info

	Artist Joanna Michalak
	Time needed 3 hours
	Skill level Intermediate
	On the CD Final image

Thick, textured and loose brush strokes are most often associated with contemporary abstract and surreal paintings, which are not bound to reproduce reality – although this particular painting style has been successfully used by painters centuries before, especially in landscape paintings, and was fully established in the second half of the 18th Century. Thomas Gainsborough, the famous English portraitist and landscape painter, and one of the originators of the 18th Century British Landscape school, took pleasure in thick brushwork for his nature paintings. Gainsborough, a born landscape painter, did not enjoy working on portraits. Gainsborough much preferred to paint landscapes, mostly from nature, without any sign of idealisation (against the official tendency of the Royal Academy). When we look at his works today, we can easily notice that often nature is not only the background for the portrayed people, but seems to be even more important

and is actually the centre of the work. Gainsborough made landscape an equal subject in his paintings, bringing it to life with loose, thick and spontaneous strokes. This special way of presenting nature and natural phenomena became popular in the 19th Century, with Romantic artists painting picturesque landscapes. The style seemed ideal to express the Romantic spirit – to show the tension between sublime, scary, awe-inspiring phenomena (like mountains and storms), and the beautiful fields, rivers, trees and everything else that could be considered as safe and pretty.

Working with this style can be also interesting for us today; using thick brushwork will show you that even an apparently static form of expression, like a landscape, can in fact become very dynamic and appealing. It can not only make your work look impressive and classy (especially when framed), but it's also great fun to paint with since it will give you more freedom and allow creativity during the painting process.



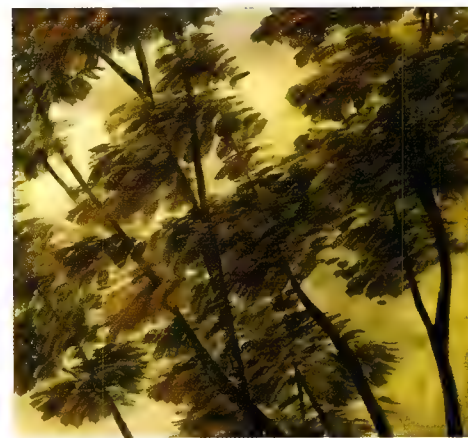
Exaggerate the sky

We've used lively brush strokes for the sky area. When artists use oils, you will often find that the sky is very textured. By crisscrossing your brush marks or circling in areas, you can help avoid a flat-looking skyline. Not only does this make the sky more interesting, you give the impression of thick paint



Move in the direction of the land

Traditional painters convey the lay of the land by moving the brush in the direction of the ground. We did exactly the same in our painting, using diagonal strokes leading down to the path. This gives the impression of a sloping hill and makes it look as though paint has been layered



Lights and darks

An easy way of giving the impression of thick paint is to have noticeable difference in light and dark. Here we have dabs of light brown over the shadow colour for the trees. This tricks the eye into seeing a three-dimensional shape (and hence something with depth)

Work on the background

Define perspective, colour and lighting



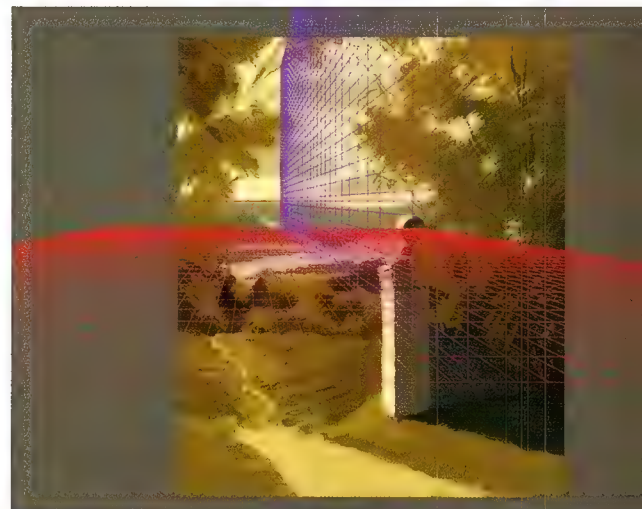
Artist's Oils

Artist's Oils were the most useful brushes in our painting process. They allow you to use two colours at once, to create a perfect mix – just like you would use traditional mediums. The Dirty Mode option will add even more to this impression. You can add a new portion of your chosen colour with every single stroke, while painting continuously. Without 'breaking' the stroke, you will be able to blend the colour with this of your background/canvas.



01 Plan the composition

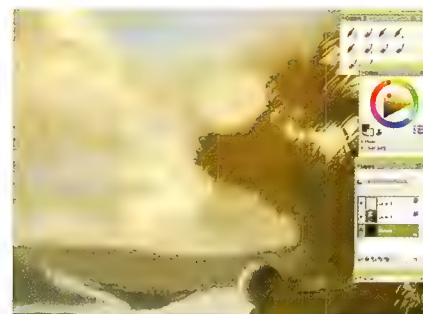
We start with an overall idea and composition, and make a sketch of a calm, late summer landscape. We use only a few colours, which will be the base for our palette. When you're done, make a copy of the layer and keep it at the bottom as you might need the overview of your concept and composition later.



02 Fixing perspective If you want to avoid perspective errors, or have the feeling that the perspective of your landscape sketch could be better and needs to be fixed, you can use another of Painter's handy tools: the Perspective Grid (Canvas>Perspective Grids>Show Grid). You can move the grid horizontally and vertically to make it fit your picture perfectly.

03 Colour swatches

Before you start painting, be sure to determine the general colour palette you want to use in your picture. It helps to keep your painting coherent and work well as a whole. We used a few paintings of Gainsborough to pick up the swatches and grouped them on a separate layer.



04 What colour are the clouds? Just as in traditional painting, we start with the background, creating a cloud-wrapped sky with a few clearances. We overpaint the sketch in the whole sky area because it should be visible underneath the transparent leaves that we will paint later on. Mixing the greens of trees with the clouds will add to the variety of the Color palette.

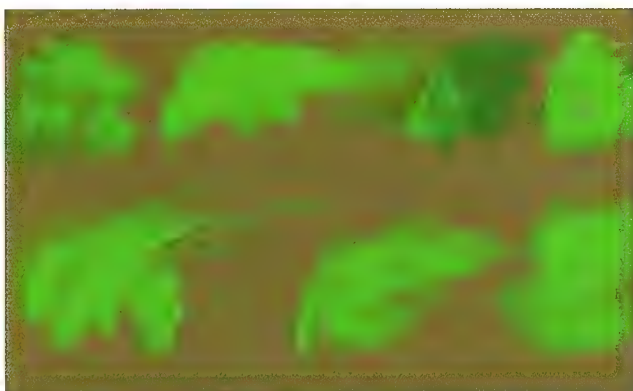


05 Adjust colours

We pick some blues and violets from our swatches and paint the hills on the horizon with loose strokes. You don't need to care much about detail here; just a few strokes to define the shape and colour will be enough.



06 Blend colours Instead of a blender, try to use the Oil Brushes for blending. If you paint continuously with a brush from Artist's Oils you will achieve a nice blending effect, without overdoing it. There will still be brush strokes visible, adding the traditional media feel to your painting.



07 Choose your brush We tested the oils and now have a set of our favourite ones. From Artist's Oils we have Clumpy Brush, Dry Bristle, Oily Bristle, Grainy Dry Brush and Grainy Blender. From Oils we have Opaque Bristle Spray and Round Camelhair. And additionally, Wet Acrylics for softer irregular strokes. Drag symbols from the toolbar Menu to make your own.



08 Shapes and loose strokes After we shaped the bushes we added a few individual details to vary them more. Use a harder brush (like Fine Point Pen from Pens) or add some separate strokes with one of the Oil brushes, without blending them this time.



Oils

While Artist's Oils are soft and perfect blending tools, Oils offer more varied shapes and effects, being more rough and textured at the same time. The strokes will add a more random and casual look to your brushwork, and are great if you want your painting to show more texture.

Enhance your painting

Add life to your painting with light and shadow



09 Paint grass Just as the bushes, the grass in the background doesn't have to be very detailed. You can paint it with the soft brushes from the Custom palette, varying the colours a bit. We add some strokes of brown, olive green and the lighter green from the path area, where the ground is more sandy.



10 The path Using a soft brush (like Clumpy Brush from Artist's Oils) we paint the grass and path in the foreground. We apply the same colours and method as in the previous step, only painting a bit more precisely. You can also add more tones to the sand yellow, like a bit of blue or green.

11 Light and shadows

Following our light source we defined the shadows behind the wall. To soften the lighting a little and decrease the strong contrast we overpainted the shadow area with a lighter tone chosen for the sketch. Here we can mix green-blues with greens, especially for painting the wall.



Painting the picturesque

The tension between the 'beautiful' and the 'sublime'



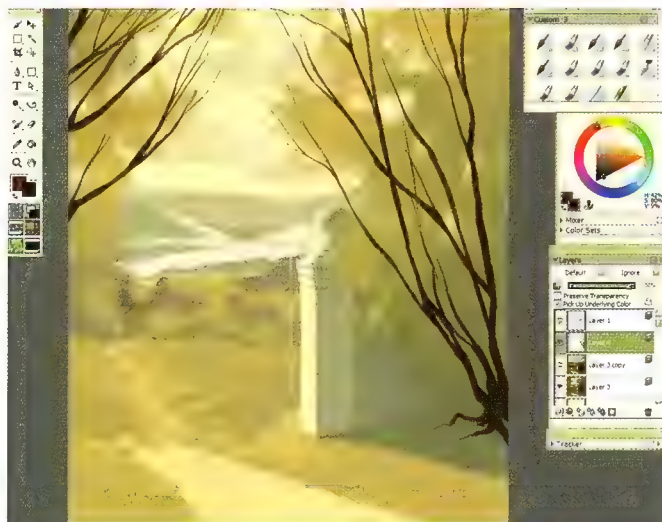
Picturesque is an aesthetic ideal first introduced into English cultural debate in 1782 by William Gilpin. The idea is strongly connected with two other aesthetic terms - the 'beautiful' and the 'sublime'. Both of them were able to evoke our admiration in different ways. A mighty storm or impressive mountain scare us, and therefore appeals to our desires for self-preservation, while a field of flowers has a calming effect and evokes the feeling of safety. The idea behind painting a picturesque would also inspire us to incorporate both ideals in one image. How is it possible? The answer for us would be not the subject we choose, but the way we choose to show it. By using thick brushwork you can add dynamism and tension. The nature and structure of this painting method can turn a calm picture of a summer evening into something more dynamic and wild. In our picture, we've used calm colours against vibrant and thick brush strokes in the sky. The sky is tumultuous against a serene foreground.

Work on the foreground

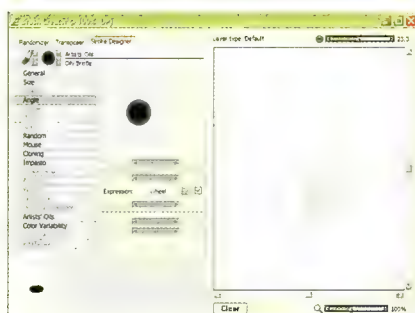
Paint the plants and leaves

12 Sketch branches

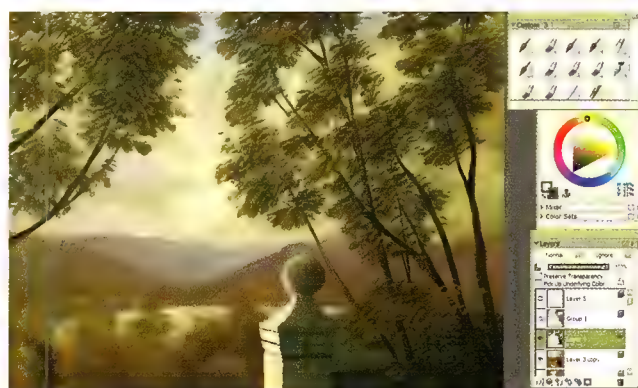
Now we hide the painting layer and go back to the sketch layer. Lower its opacity and create a new layer at the top. On this new layer, draw the branches in the foreground more precisely, following the sketch.



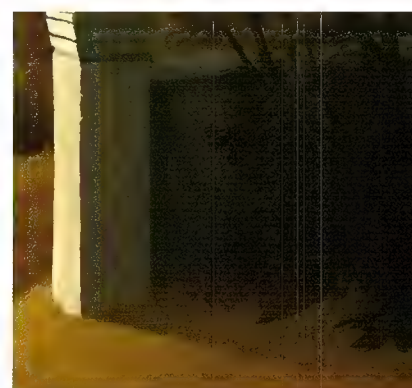
13 Drop or not to drop? Now we have the branches on a separate layer. The best way to mix the colours and strokes would be to drop this layer with the background layer. If you are afraid of ruining it, you can either duplicate the dropped layers or just leave the layers separate. But before you paint, check Pick Up Underlying Color in the Layers menu.



14 Change brush settings If you want to change the shape of the brush (just like you pick another brush when painting traditionally), or the way the stroke behaves while painting, go to the Brush Creator. We chose the Oily Bristle from Artist's Oils and changed the shape to a triangular one, and the Expression (under Angle) to Wheel.



15 Paint leaves With our adjusted Oily Bristle we paint the leaves with lowered opacity, Blend at 40%, Wetness at 60% and Viscosity at 25%. Paint with loose dynamic strokes, but try to form more defined groups of leaves and use different tones; add lighter ones where the trees are more exposed to the light source.



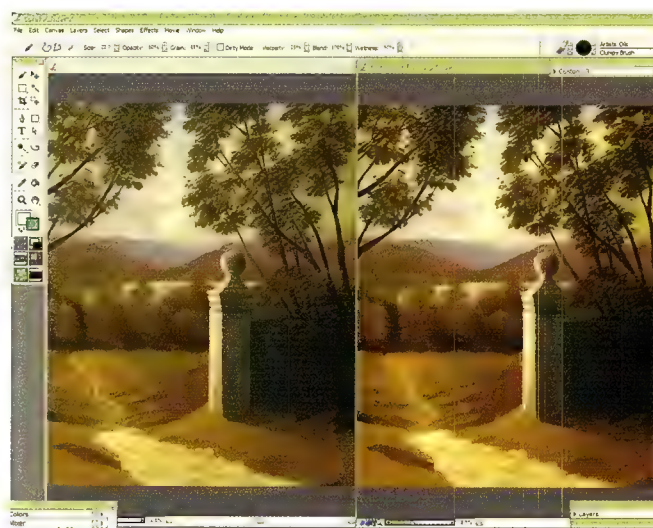
16 More plants We paint leaves in the bottom parts of the tree as well, and add some loosely painted plants under the tree to fill the empty space and make our painting more detailed and diverse.



17 Final touch-ups Add some details to the path in the foreground, like the roughness of the ground, single blades of grass or little stones. A few rough strokes of various tones would also add a nice texture to the column. But don't add and blend too much – keep the image a bit rough and don't let it look overworked.

18 Last corrections

As the final step you can adjust the contrast (we made the trees darker to add more contrast to the lighting) or the colours. One little trick can help you here: look at your picture from a distance with narrowed eyes. This will let you notice the image as a whole and see the contrast and colour scheme better, since you won't have to focus on any of the details!



New Portrait Professional 8 for Mac & PC.
Ultra easy portrait touch-up software.
See it to believe it. Free trial.



Portrait Professional 8 is new, incredibly easy to use portrait enhancement software. Offers complete creative control, improve any aspect of your portraits instantly, just by moving sliders. Fast. Easy. Great results.

Don't take our word for it.
Download the free trial for Mac & PC
www.PortraitProfessional.com and see
for yourself. And from just £39.95 for the
standard version, it knocks spots off
the competition, as well as your models.

SPECIAL 10% EXTRA DISCOUNT FOR
DIGITAL PHOTOGRAPHER READERS IF
YOU ENTER THE COUPON **UKP98 WHEN**
BUYING ONLINE.

www.PortraitProfessional.com

Tutorial Use brightly coloured pastels



Use brightly coloured pastels

Infuse energy and vibrancy into your portrait with the glorious hues of Painter's pastels!

Tutorial info



Artist
Judy Misquitta



Time needed
2 hours



Skill level
Intermediate



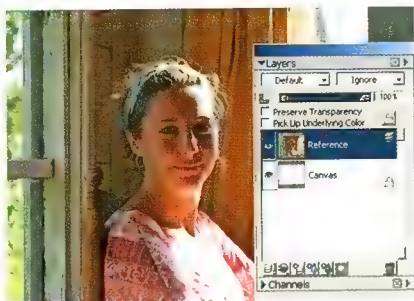
A familiar domestic setting can become a powerful painting of light and form, and pastels can help you achieve dramatic portraits. Over these pages you will learn about choosing a colour palette that may seem unrealistic, but actually follows the rules of colour, value, and saturation. You'll discover how to use Corel Painter's pastels in rich, vibrant and brilliant hues. Although 'pastel' suggests pale, muted colours, the word actually originated from the French "pastiche" (meaning paste). These chalk-like sticks made from a mixture of powdered pigment and binder are sold in hundreds of colours and tones. Soft and hard pastels are water-based, dissolving into a semi-transparent colour wash, whereas oil pastels can be spread with turpentine or white spirit. The colour brilliance and direct flow from hand to paint surface makes it an interesting medium to work with, and much of its impact comes from the loose texture, flat, block colours and linear strokes used for exciting markings. The

Impressionists loved pastels, with Edgar Degas being the most experimental, combining it with every other medium and surfaces of paper and canvas. Many great contemporary artists use pastels in a combination of bold colours and subtle tones for their creations.

However, real pastels can be rather difficult to use due to their fragile and crumbly nature, and the chalky powder is not easy to control. Real pastels have to be mixed on the work surface itself, by overlaying or blending, unlike other paints which use a palette for such purposes. The abrasive, textured nature of surfaces gives you a limited choice of material, one which has to grip the pigment in its 'tooth', or adherence is poor. Now we have the wonderful Corel Painter's versatile array of Pastels, enabling us to create the effect of traditional masterpieces with an expressive, contemporary twist. So let's explore the qualities of line and linear shading, and the effects of block-ins, blending and surface texture in an explosion of bold and brilliant colour!

Get started

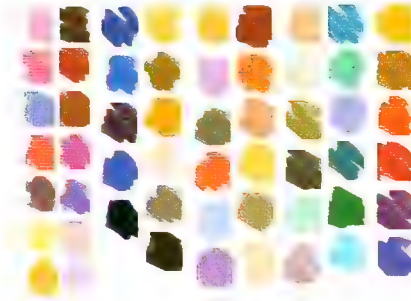
It's time to put your pastel skills to the test



01 What's your reference? Let's begin by opening our reference image (please use your own for this tutorial), and saving it in RIFF format under a new name. Now the original is safely out of the way. Go to Select All, click Float and your image will be above the white canvas layer. By clicking on the eye icon to the left of the image layer name you can turn the visibility of your reference on or off.



02 Quick trace Click on a new blank layer and using the Artist Pastel Chalk, trace a simple line sketch in black to establish the dimensions and the angles of the pose of your subject, as shown. Change the Composite to Multiply to enable you to use it as a guideline for your painting. Keep the sketch simple, it isn't necessary to crowd it with detail. Turn off the visibility of the reference image for the time being.



03 Colour mania This is our grand colour palette. The entire tutorial is based on a bright colour scheme of cool and warm colours, to create visual vibration and drama. Blues and purples are chosen to balance the hot-red orange in a lively orchestra of complementary hues. It's a good idea to plan your colours before you start your painting, and then refer to them continuously as you lay down strokes.

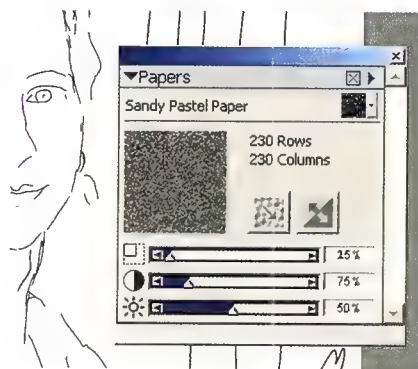
Bring out the fun-seeker

Let your inner child run free

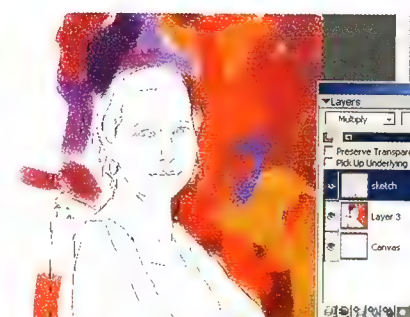


Colour techniques

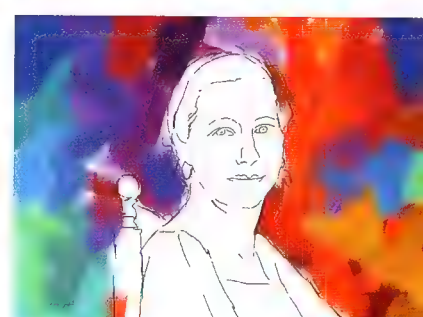
At the preliminary stage, applying broad, grainy blocks of colour with a sweeping motion is the fastest way to cover the canvas. Hard Pastel brushes used with lowered opacity can create endless colours when placed in layers eg: blue and yellow will yield green, red and blue, purple, etc. In addition, blending with Painter's blenders can produce a wonderful effect, similar to those found in oil paintings. Broken colour effects created with short strokes using two or more harmonious colours placed alongside each other gives depth and warmth, and is used in landscape paintings. Cross hatching helps to overlay colours with a mesh like effect. Build up colour effects and achieve balance and consistency by working on all areas simultaneously, beginning with large abstract shapes and moving on to smaller brushes.



04 Texture and Pastel brush Sandy Pastel Paper is a first choice, since we shall begin with the background first. Alter the Paper Scale to 25%, Contrast to 75% and Brightness to 50%. Get ready to block in colours using the Square Hard Pastel 40 brush.



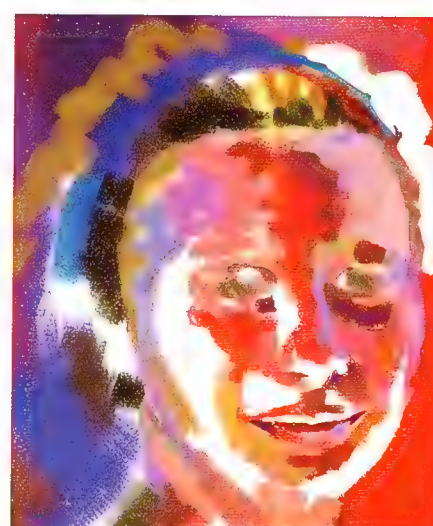
05 Turn up the heat Select hot colours like yellow, orange, red and red-purple from the background colour palette (shown in step three). Work on a blank layer below the sketch layer. Paint confidently with bold, sweeping strokes, using the Square Hard Pastel. Placement of shapes and patterns is determined by the reference image. Keep the colours clean.



06 Cool off You can use another layer here if you wish. Brush on cool colours of blue, blue-green and purple. Work with the same unhurried, yet decisive brush strokes. Notice how the repetition of colours from one part of the background to another creates visual links. The rule is that warm stands for light and will advance, whereas cool is for shadows and will recede.

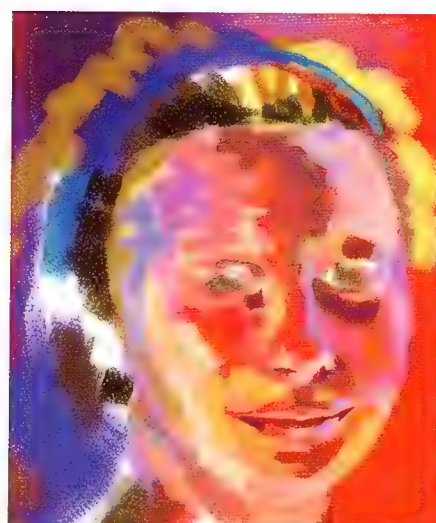


07 Best face forward Begin the process of blocking in and loosely modelling facial contours and shadows with the darkest tones. We take our cue from the vivid colour palette and basic colour values of the background, so picking up and applying similar tones for the face is easy now. Shadow areas are either a cool blue or red-purple.



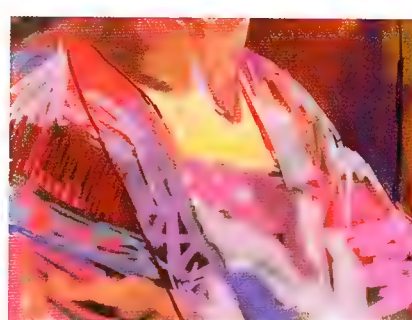
08 Adding mid-tones

An impression of mid-tones is now included with the same loose blocky strokes of the Square Hard Pastel. We used a light reddish-orange for the skin, with variations. Links are being established between similar values of hue and tone across the facial structure, and is echoed in the background. Natural flesh tones are now introduced, along with brilliant colours for a vibrant tonal contrast.

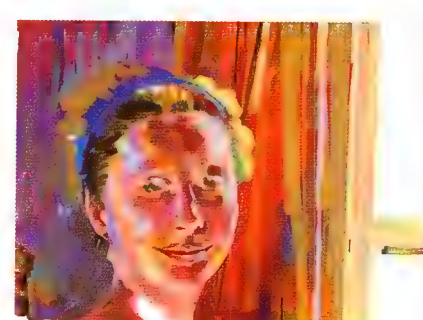


09 See the light

The best part of this block-in process is working around the image to achieve an impression of solid form. The brightest and lightest tones are applied; the colours of sunlight and shadow understood. The blues depict the reflected light of the sky, and the evening sun lights up with yellow. The local skin colour is red and orange, while the shadows are purple.



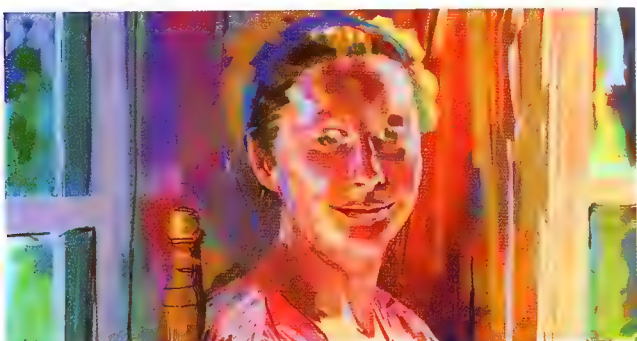
10 Dress sense The dress is primarily sketched in with shading, linear strokes and criss-cross hatching in order to paint the colour and pattern. We have chosen a different approach to add textural interest to the painting. Variation in colour, again, determines areas of light and shadow. Refer to your reference image to get a sense of the texture and pattern of the clothes.



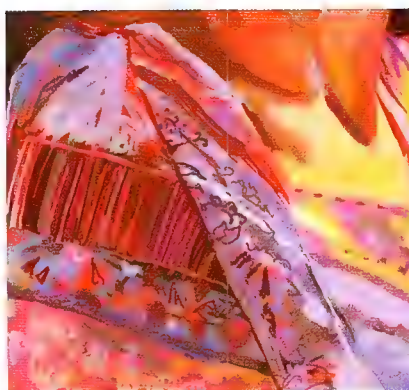
11 Curtain call Pastels are ideal for broken colour, shown in the way the curtains are painted. Loose strokes, rough blends and colour mixes create an interesting visual impression of the curtains behind the seated lady. The curtains are identifiable, yet they blend with the background without being overpowering. Remember that our seated subject is the main focus.

Work in the detail

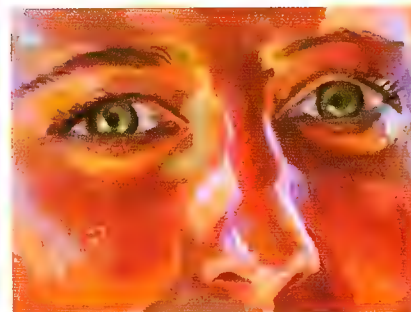
Keep applying colours for recognisable forms



12 Window treatment Soft light coming in from the windows behind the subject are painted in colours of blue-green and purple, and the reflected blue of the sky bounces off the windowpane and strikes the contours of her profile. This window is partially in shadow. The window to the front is bathed with radiant sunlight, creating a dramatic high-key quality and vivid illumination. Notice how the side of her face toward this window is suffused with glowing yellow light.



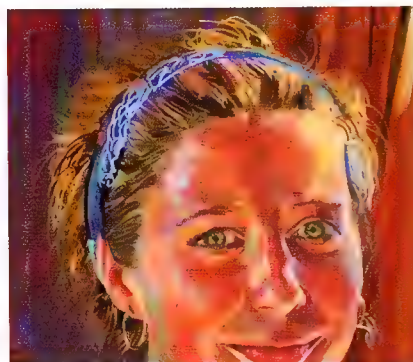
13 Dress details Sketch and paint in all the tiny pattern shapes that you can see in the reference photo. The Square Hard Pastel and Artist Pastel Chalk will fill in all the details of this delightful dress. Follow the reference image for the pattern.



14 Eyes and nose Brushwork on the facial features is much more detailed. Painting the iris in the right place sets the gaze, so start to draw with a pastel pencil first, before filling in with colour. Use various shades of green, grey and brown. Add catchlights into the darkest part of the iris. The nose is delightful to mould with highlights of blue that reflects the sky colour.



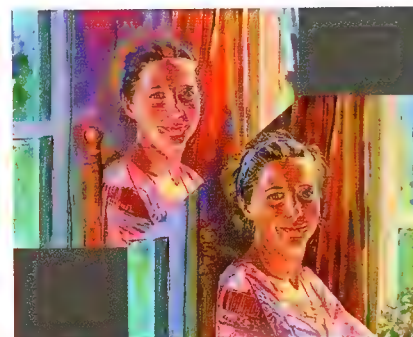
15 Sweet lips A mouth is the most expressive part of any human anatomy. Lip colour is easy to choose, especially if it isn't painted with lipstick. Natural lip colour is more or less the same as skin colour. A moist and full mouth is achieved by subtle highlights. Form and shape is given by shadows placed strategically around the lip area, such as between the chin and the lower lip, and in the little dip above the lips.



16 Hair today Follow the natural flow of the hair. After blocking in colour shades, ranging from very dark to mid-tone, strands of hair can be painted in with a very small Artist Chalk brush. Choose highlights from the colour of the light that falls on the hair. Refer to the colour chart.



17 Colour accents These are little abstract touches of colour used to give life and soul to a painting. Colour accents can add zest and vivacity to an ordinary image, and work almost like highlights. Accents work effectively in relation to surrounding colour areas, for example: a mark of bright yellow on a natural lip colour to suggest sunlight, or a streak of bright pink on the hair.



18 Bring it all together Sometimes even our best efforts are 'not quite right'. This is especially so with our choice of hues, our tonal effects and colour values. Corel Painter has the perfect solution with this wonderful feature: Effects>Tonal Control>Correct Colors. Play about with these magical buttons until you're satisfied.

Painter's pastels

A glance at the tools

You get a good choice of pastel brushes in Painter, but when you are starting out it pays to limit yourself to just a few. That way you are forced to experiment with their controls to get the different effects you want. Here are our favourites...



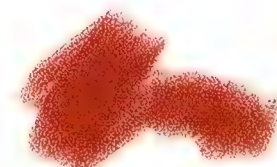
Artist Pastel Chalk

This small, hard brush is somewhat like a thin stick of charcoal. It has been used for sketching, linear strokes, colour accents and for cross-hatching. Play about with the opacity and size for various layering effects.



Square Soft Pastel

This is great for producing flat blocks of colour and has a wonderful softness to it. It has been used with lowered opacity to create translucent and radiant skin, and as it has little grain it's excellent for colour washes.



Square Hard Pastel

Beautiful variations in grain and texture can be achieved with this brush. Use it for broad colour block-ins, especially in backgrounds and over wide spaces. Experiment with paper and grain. At a larger size, with 50 per cent Opacity, it's great for layered effects of colour.



Round Soft Pastel

This brush works best for building up colour. It was used to create various textures on the skin and parts of the dress. It has a very organic feel to it and produces soft, subtle strokes. Soft scumbling or squiggly overlapping strokes are best made with this brush.



Customise Painter

Organise your Corel workspace to be exactly the way you want it to be

Look at your desk, the desk you sit at every day to work or play on your computer. Is everything where it should be? Can you reach for things and find them easily, or is your desk not very 'user friendly'?

Perhaps you have to reach under the keyboard to pull a drawer out to get your paper, or perhaps your desk is covered with magazines and old papers, and you end up searching for your stylus pen or mouse. Now imagine that you are a traditional artist and your paint box is stuffed with too many tubes of paint that you never use, and your brush box is so full that you have to search for your favourite few that you always trust to give you the look you want. We all know how frustrating it is to try and be creative in an environment that isn't organised to give us the best experience to fit our needs as an artist.

Well, the view on your monitor is also known as your desktop, and Corel Painter has a way to customise this so that your favourite brushes are easily in reach and your most used colours are right there where you can see them. Perhaps you have been using Painter with all the default settings, and haven't been aware that there are ways to personalise your workspace. This feature will show you just how you can customise, add, make visible or hide whatever you want to make your workspace really work for you. Hey, while you're at it, you might even feel inspired to clean up the clutter on your desk! Then you'll really feel inspired the next time you sit down to create one of your digital masterpieces!

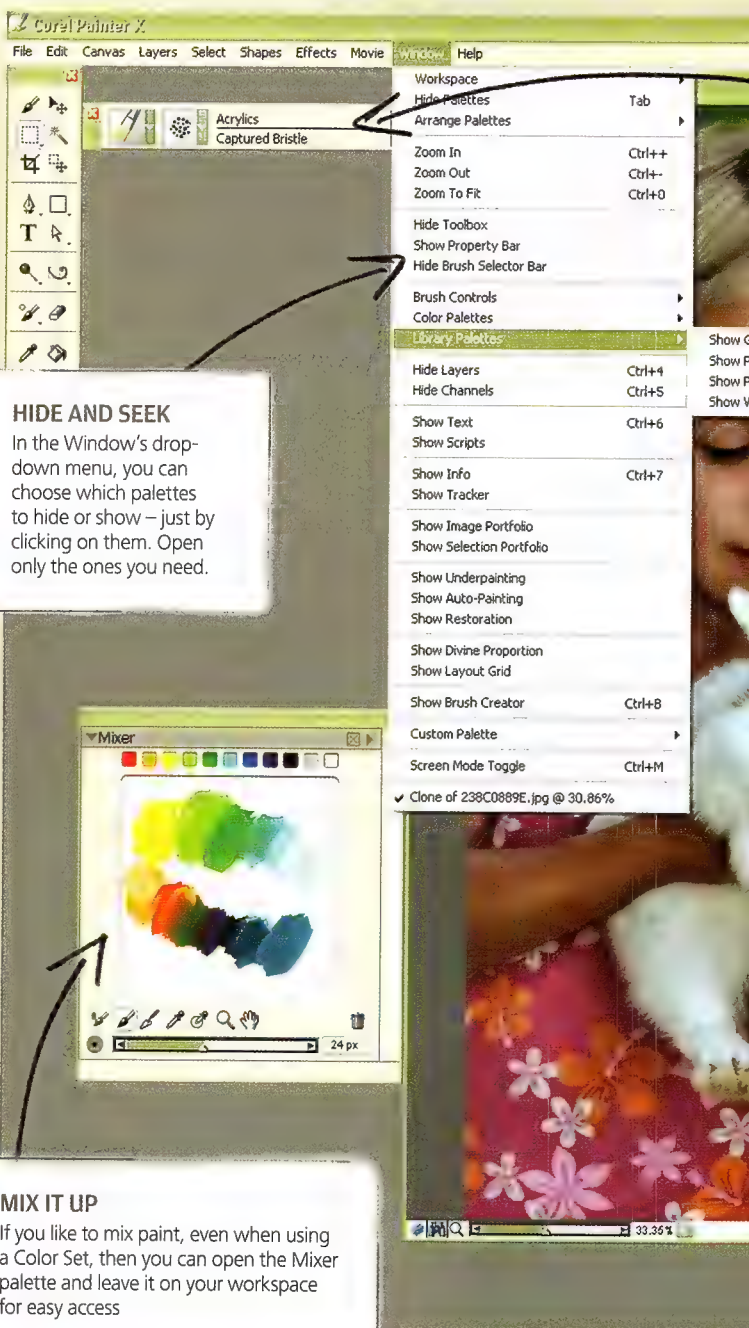
COREL
painter™
FEATURE
FOCUS

Keyboard shortcuts

Rotate your painting

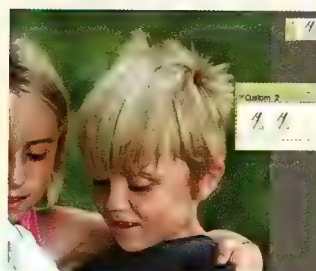


All short cuts make your painting go along faster and easier by providing you with a few clicks of the keyboard to accomplish a task, rather than looking through drop-down menus and such. Here we see an example of rotating your image on the fly by using the shortcut Spacebar+Alt on a PC, or Spacebar+Opt on a Mac. As you see in the image, this gives you the quick and easy ability to paint at any angle in much the same way you would use a sketch pad.

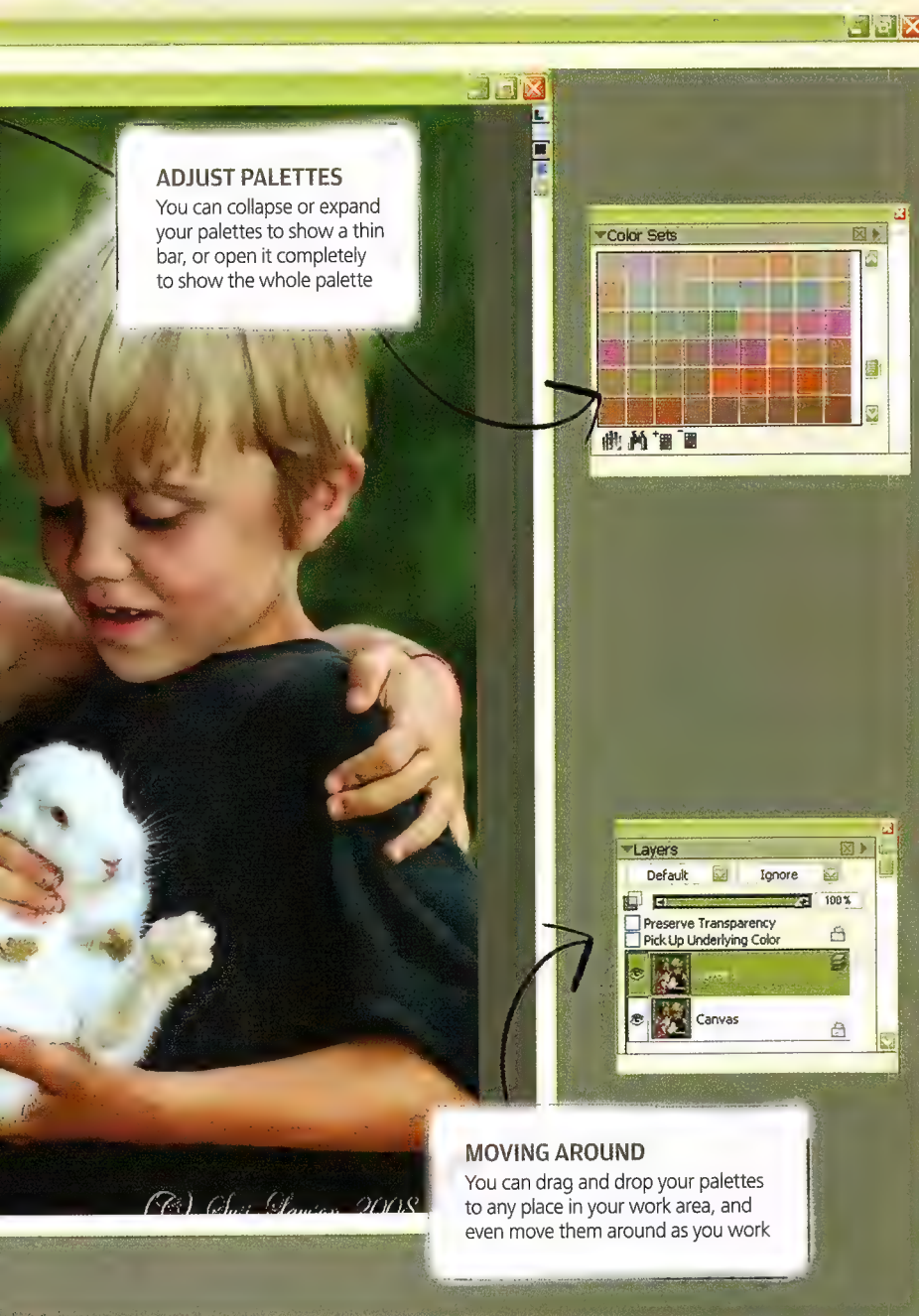


Custom workspace palettes

Create your own Brush palette



Begin by dragging an icon or button out of its palette or out of the Brush Selector bar. Start with one brush variant, and then add others as you feel more comfortable with the process. Select brushes that you will be using for your new project, or brushes that are your personal favourites. Here we have added our favourite acrylic brushes that were used for this painting.



Keyboard shortcuts

Detours always make the trip quicker

We all know that keyboard shortcuts can make working with any software a lot quicker, so here's a list of some that may be helpful! You're likely to know a few of them, but hopefully there will be some new discoveries. Keep a note of them on your desk for easy access.

Enlarge and decrease your brush tip whenever you need to

PC: Hold down the Right Bracket key to increase, and the Left Bracket key to decrease

Mac: Same for a Mac

Rotate your painting for better angles

PC: Spacebar+Alt

Mac: Spacebar+Opt

Restore your rotated image

PC: Spacebar+Alt

Mac: Spacebar+Opt

Replace empty background with Grey space

PC: Ctrl+M

Mac: Cmd+M

To move your image around

PC: Press and hold the Spacebar and use the grabber hand that appears

Mac: Same on a Mac

To zoom in on your image

PC: Hold down Ctrl+Spacebar

Mac: Hold down Cmd+Spacebar

To zoom out on your image

PC: Ctrl+Minus

Mac: Cmd+Minus

Undo an action, such as a brushstroke

PC: Ctrl+Z

Mac: Cmd+Z

Redo an action

PC: Ctrl+Y

Mac: Cmd+Y

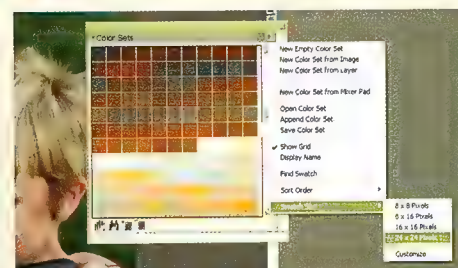
Access the Eyedropper tool

PC: Hit the D key

Mac: Same for a Mac

Swatch size

Customise your colour swatches for a better view



Did you know that you can make your Color palette swatches bigger? This is great if you have a hard time seeing those tiny squares! Here you can see that we enlarged the current Color Set by clicking on the little arrow at the top, which reveals the menu options. We then chose the largest option, which is located right at the bottom.

Color Sets

Create a Color Set from scratch



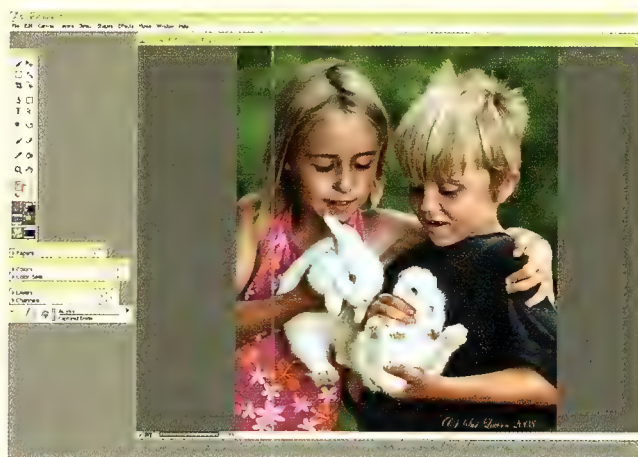
To create a Color Set from scratch, click on the little arrow at the top right and choose New Empty Color Set. Now simply take your Eyedropper and sample the colours of your image that you would like to add to your palette. There are two options on the bottom, shown as a plus or minus sign. When you click on the colour you want, simply click on the plus sign and the colour square will appear. To delete the colour, click the minus button.



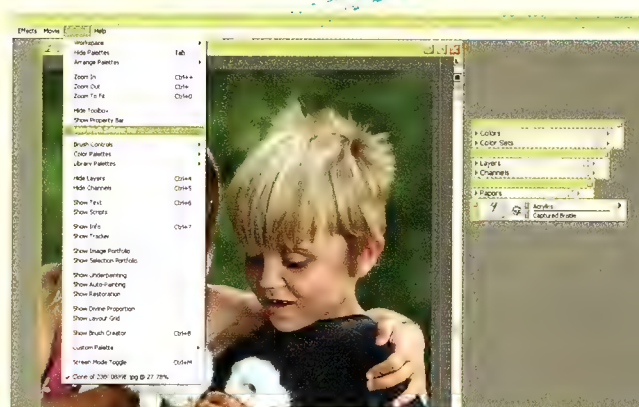
Customise Painter in Windows

Let's explore some custom workspaces

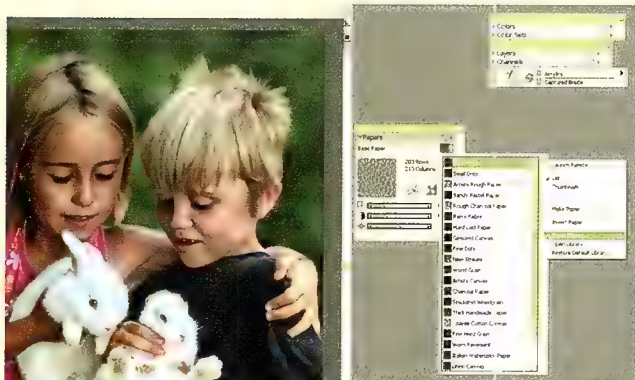
Changing your work space is as easy as moving the pen on your desk to a place where you can reach it. In Corel Painter, it's as easy as opening all your favourite palettes and dragging them around your work area to a place that you decide is easier, more organised, or even cleaner for you. We will look at some options here.



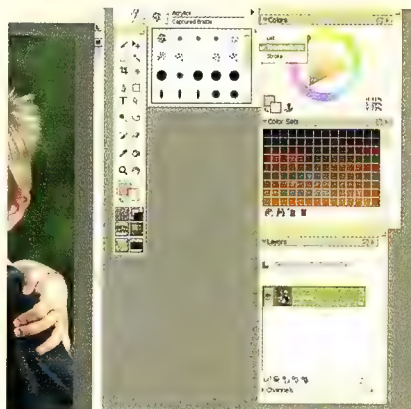
01 Tidy up your work space Here we opened our palettes that we use often, and collapsed them by simply clicking on the arrow to the left and dragging them all to the left side. This makes for a very clean working area, and yet the palettes are right there when needed.



02 Hide or show palettes that you use the most To really clean up your workspace you can show only the palettes that you use the most often, and hide or remove the ones you rarely or never use. You can do this by simply clicking on the Menu bar's Window option. You will then see all of the palettes listed with the option to Show or Hide from the resulting drop-down list. Just select the preferred option for your needs.



03 Organise with libraries and movers Just like in a real library, you can take all the books out of the box and put them on a shelf, take some and put them in storage, or eliminate them completely. Palettes, such as brushes, textures, papers and any that include a resource list of materials, give you this option. Here we opened the Paper palette, with the Papers open. From here you'll see the options to move them by deleting selections, or adding more by opening or appending new libraries.



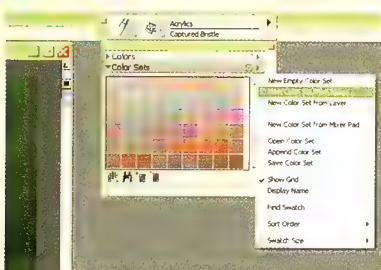
04 Expand palettes for full view Here we opened all the palettes we need for our painting, dragged them all to the right and expanded them to Full View. Also, in the Brush options, we chose Thumbnail view, rather than the default List option.



05 Quick brush menu access By holding the mouse over your painting and right clicking (or clicking the bottom of your stylus bar) you can bring up a helpful quick menu, such as this, which will appear when you have a brush chosen. It is a quick way to access other brush variables.

Color Set from image

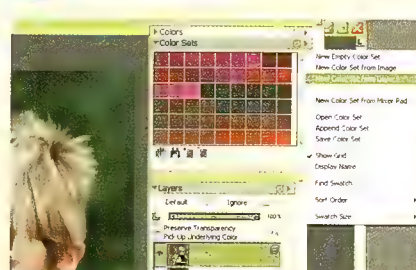
The easy way to create a Color Set



A very quick and easy way to create an accurate Color Set is to create a Color Set directly from the image you're using. This is especially useful when you want to paint directly over your photo, or you want to create a painting from scratch using colours from another painting. You simply need to click on the arrow to the top-right of your current Color Set and you will see an option for this in the resulting drop-down menu.

Color Set from layer

Pick a layer for your colours

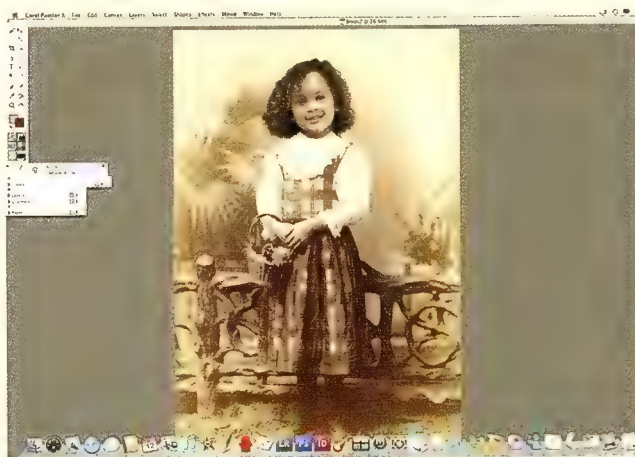


If you have more than one layer open it is possible to choose any layer to create a Color Set from. Perhaps you have cloned your image and painted over it, and now you want to use the colours from another layer to finish your painting off with, and give it that extra touch it needs. Simply click on the required layer and go to the top-right arrow on your Color Set. Now, in the drop-down menu, click on the New Color Set From Layer option.

Customise Painter on your Mac

Have it your way!

With Painter you can clear off the clutter and only add the essentials that you need. Or you can open up all the palettes that are your favourites and have them as ready to use as the pen is on your desk. You can stack them down like books with just the titles showing, or open them up like pages in clear view. And you can move them with a drag and drop to any location!

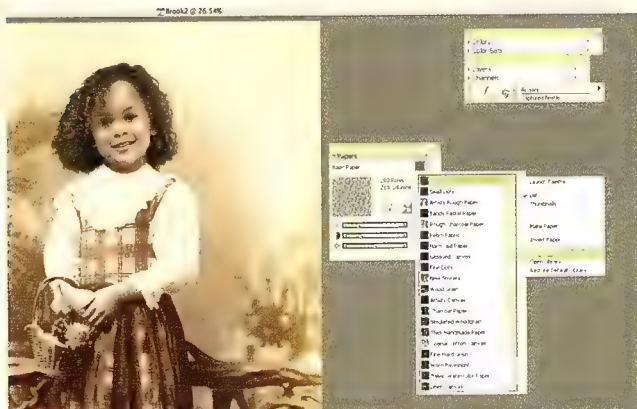


01 Tidy up your palettes Just as we did for Windows, we collapsed all our palettes, then just used our stylus or mouse to drag them all to a location on the left of our workspace, stacking them like book titles that we can easily access.

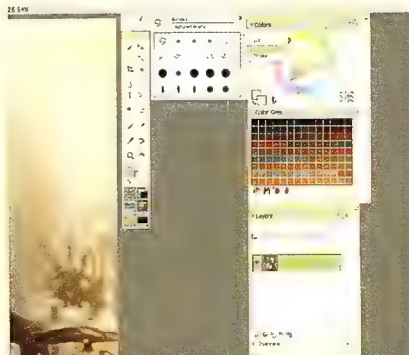


02 Hide or show palettes that you use most

Again, just as we did in Windows, you can clean up your workspace by hiding or showing the palettes you need. For instance, if you don't need the Paper palette or the Colors palette, just go to the Menu bar at the top and click on Window to see the drop-down menu. Now either click Hide or Show.

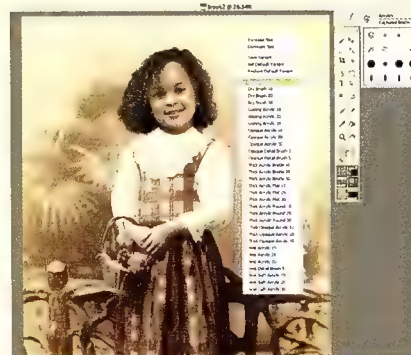


03 Organise with libraries and movers Many palettes, such as Papers, Gradients, Brushes, Textures and Patterns have libraries in which you can add to or subject selections. Libraries act as storage bins where you can keep everything, add more, or throw out unwanted items. Here we see the Paper palette with the list of papers expanded, and you see the option to move papers, or add to or append new items.



04 Expand palettes for full view

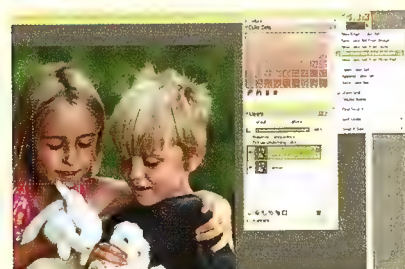
For those of us who like to see all our tools and have them handy, open all the palettes that you will need for your painting and use the arrows to expand for a full view of colours, brushes, etc. Here we have also chosen the Thumbnail option view for our brushes, rather than the default List option.



05 Quick menu access Here's a quick way to access your Brush menus. After choosing a brush, use your mouse and right-click to bring up a context sensitive menu, like the one you see here. If you are using a stylus then click on the bottom of the pen bar, which acts as a right-click of a mouse. There you will see the Brush Variables to choose from.

Color Set from selection

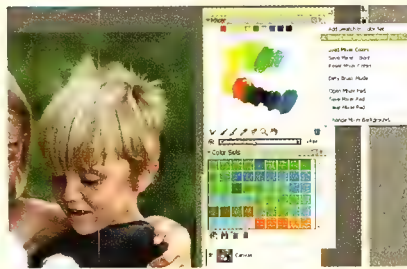
Selective Color Sets



This is a pretty cool way to make a Color Set. Say you are starting from scratch and you want to paint a face, but you're not sure what skin colours you will need, and you don't want a complete Color Set to confuse you. Well, you can use your Selection tool and select just the face (on any reference image that you think suits your needs) then go to the drop-down menu and choose New Color Set from Selection. That's a pretty neat trick!

Color Set from mixer

Create your own Color Set



This is a great way to be creative and make your very own personal Color Set that you can use again and again, and add to whenever you want. Go to Window and open the Mixer palette. Now you can use the Mixer palette to have fun mixing and experimenting, until you get the exact colours you want. Now use the arrow to get the drop-down menu, and choose New Color Set from Mixer Pad. Easy and creative, don't you think?

Paint like: Pablo Picasso

The great Pablo Picasso showed us how to combine a number of different viewpoints and distil complicated forms into simple geometry. We show you how to do the same in Painter

Tutorial info

-  Artist
Tim Shelbourne
-  Time needed
3 hours
-  Skill level
Intermediate
-  On the CD
Final image

It's universally acknowledged that Picasso was a genius. A child protégé, with more artistic ability and vision at a very early age than many artists possess in a lifetime. Although a stunningly talented figurative painter, Picasso soon started to experiment in more primitive and abstract genres, and in the early 20th Century developed a passion for Cubism. At a first glance, many of Picasso's Cubist paintings may seem like a haphazard jumble of shapes, colour and lines. But in reality the Cubist school, which was epitomised by the later work by Picasso and Braque, was actually a drive towards representing the three-dimensional world in a two dimensional space, disregarding perspective and reducing

everything, particularly portrait, to an essence of very simple geometric shapes. It's important to realise that in each of Picasso's Cubist inspired portraits he shows us the sitter from a number of different viewpoints at once. While we're aware of a profile, the sitters eyes are often shown from a full face perspective, although the nose may again be seen in profile. What Picasso was doing here was concentrating the viewer's attention on the most recognisable and essential parts of the face; concentrating on each facial feature's characteristic form and shape,

distilled into simple geometry. Of course, texture and colour are equally important here, and the geometry of the shapes can be reinforced by using contrasting textures and colours. As a result of this, Impasto played a very important role here – where the very surface of the painting becomes as much a part of the subject as the lines and shapes themselves.

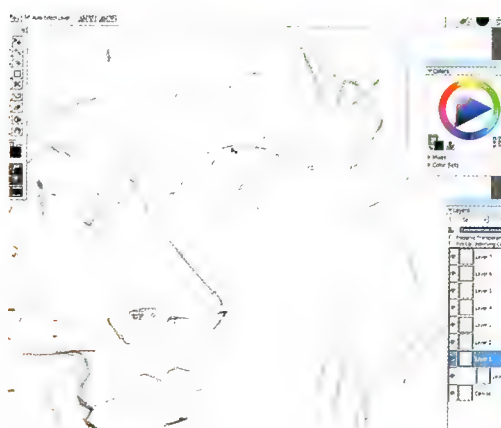
Corel Painter X is the ideal tool to re-create this remarkable school of painting, giving us all the tools required to pay homage to the great man himself and apply Cubist techniques ourselves.

"Corel Painter X is the ideal tool to re-create this remarkable school of painting"



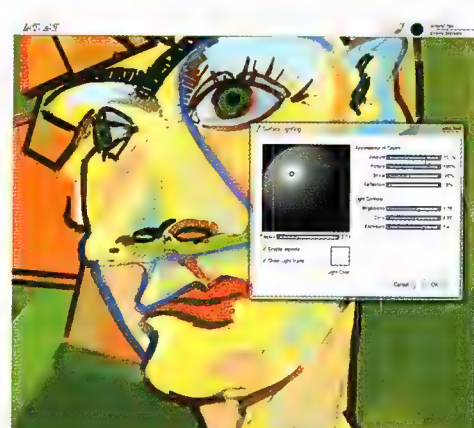
Simple shapes

It's vital to think in terms of simple geometric shapes throughout this project, rather than getting bogged down in unnecessary details. Look at any of the Picasso Cubist portraits and you'll see this point illustrated. An eye becomes a simple almond shape with a circle at its centre, and a nose can be represented by a simple triangle.



Isolating elements

It's a good idea to place each individual facial component on a separate layer. By doing this, you have the opportunity to move each component around the canvas. You can also resize each of the features by using the Free Transform function. Access the Free Transform function by choosing the Layer Adjuster and right-clicking on the layer.



Colour and depth

We don't have light and shade here to add form to elements, so you need to rely on colour and texture to do this. Some simple strokes in a contrasting colour can add solidity to the basic shapes, and Impasto is a great way to add texture. To increase the evidence of Impasto, simply go to Canvas>Surface Lighting.



Build facial forms

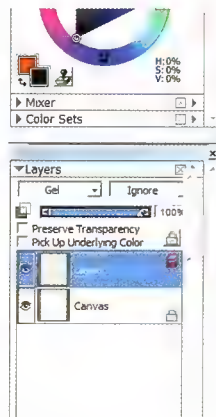
Establish the geometric shapes for your painting



Fun with Picasso

If you feel like a little Cubist fun before you get down to the real business of painting, point your browser to www.mrpicassohead.com/create.html.

This is a Picasso based, pick-and-mix style Cubist exercise where you can make a face up from common components used in the great man's portraits. You can choose each component, scale and position them, and choose various fills. Cubism doesn't have to be serious!



01 Establish the eye shapes For your initial drawing, choose one of the Charcoal variants and add a new layer. It makes sense to start by drawing the eyes. These are initially made up of a simple almond shape with a circle in the middle.

02 A simple triangle Add another layer for the nose. The nose is a simple triangle shape (remember we're showing the nose in profile). Don't worry too much about the size and position of the nose, as we'll be adjusting this in the next few steps.



03 Layer Adjuster Once you have the nose sketched in, choose the Layer Adjuster. By checking Auto Select Layer in the Properties bar you can simply click directly on the sketch lines to select the layer containing those particular facial features. Choose the Nose layer, right-click and choose Free Transform.



04 Scale, rotate and skew You can now drag the handles to resize and reposition the nose. Drag on a corner handle to resize it. To rotate the layer contents, hold down the Control key and drag a corner handle. You can skew the nose by holding down the Control key and dragging one of the central handles.

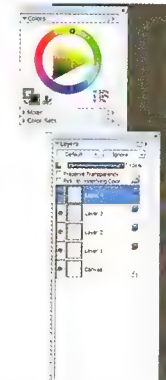
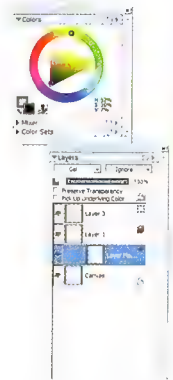


The importance of study

It's a good idea before you start this project to take your time to study Picasso's work. Simply Google search Picasso and Cubism and you'll find a wealth of images. Take your time to study the shapes in the paintings, and look at the way he flattened out perspective within the head. It's even worth making a couple of sketches from the paintings to help you understand better the geometric devices he often included again and again.

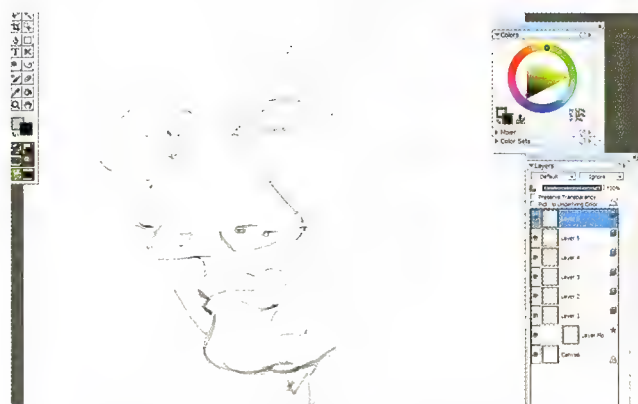
05 Mix and match The eyebrows are two very simple shapes and again, if you draw these on separate layers, you can position and size them as you like. This method of building up the head, a little like creating a Photo-Fit image, will give you lots of creative freedom and compositional options.

06 Add more elements Again, the mouth is a component that is generally viewed straight on in Picasso portraits. These shapes are very stylized and simplified, so don't worry about it looking too 'real'. At this stage you can also draw in a profile outline of the chin, lips and cheeks to add to the multi-viewpoint effect.

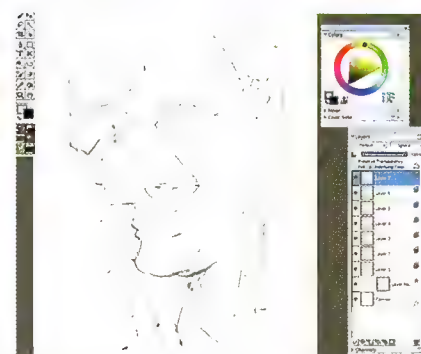




07 More simple shapes Carry on sketching up from the chin to create the exaggerated jawline profile. The ear is created with just a couple of simple shapes: a curved section on top and a small square below.



08 Shapes in harmony Don't fall into the trap of trying to draw a real face here. Although it may feel wrong, and your brain might urge you to draw carefully, simply concentrate on creating pleasing shapes. Just as Picasso himself did, concentrate on the shapes creating a composition of their own, and describing the essence of a face.



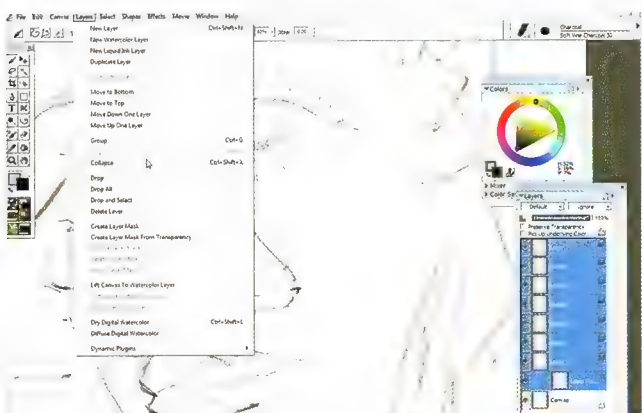
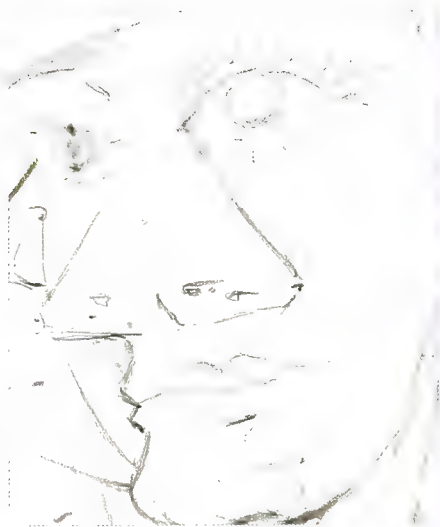
09 Simple blocks Simply add another line for the other side of the face. Take your time now to create the hair areas by drawing simple blocks. Now you have all of the components in place, take some time to use the Layer Adjuster and the transformation methods detailed before to put the entire head together.

From sketch to art

Final touches, then it's time to paint

10 A little shading

At this stage it's a good idea to add a little shading to the individual components as it will give them some form and help with applying the colour. At the moment the hair is added just as simple shapes, which we'll add to later.



11 Collapse layers When you're happy with the initial drawing and the composition, Shift-click all of the sketched layers and go to Layers>Collapse so that you're left with one single layer. Now click the Canvas layer and add a new layer (Ctrl/Apple+Shift+N).

Multiple perspectives Simple geometric shapes



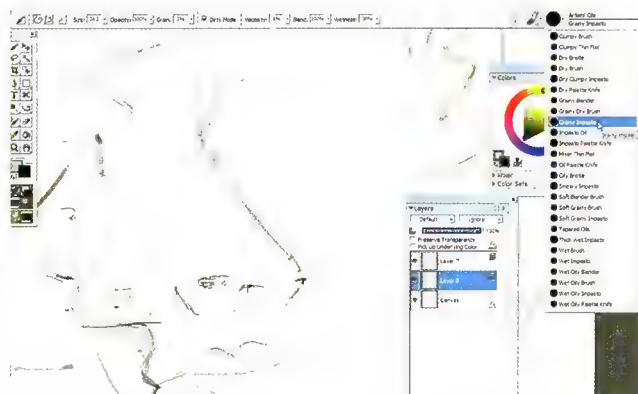
Paul Cezanne explains that, "Everything in nature takes its form from the sphere, the cone and the cylinder." This was something that Picasso was very conscious of during his Cubist experiments. The vital point to remember when dealing with Cubist imagery is the use of many different points of perspective that are used in the depiction of a single object or scene. You may find it useful to take photographs of your subject from many different angles, and then take parts from each image to draw from. Your mind will try to introduce some perspective as you draw, so it's easier to start with very basic shapes. It's all about distillation; reducing complicated components to their very simplest geometric forms.

Create depth and solidity

Add colour and build solidity in your painting

Paint matters

Unusually for a tutorial in Painter, you'll notice that we haven't mentioned much about specific brushes or painting techniques. That's because in terms of Cubism, the way the paint is applied is fairly unimportant. Although Impasto plays a big role here, we don't need to concentrate on blending colour and careful tone modelling.



12 New layer and brush We'll be adding the colour to this layer. So that the drawing remains visible throughout the process we'll be painting mostly with a single brush. Choose the Artists Oils category of variants and select the Grainy Impasto variant. The Impasto properties of this brush will help to create texture.

13 Reinforce line work Choose a very dark, almost black colour and start to reinforce the line drawing with paint. It's common of Picasso's work that these lines are quite freely painted, so don't make them too perfect. Use thicker lines for the more important features.



14 Straight line mode To paint the straight lines, choose the Straight Strokes button in the Properties bar. Click with the brush where you want the line to begin, and then click at its end. Hit V on the keyboard before painting in the next separate stroke. Vary the width of the brush to add vitality.

15 Block in the main colours Once all the line work is complete, hit the Canvas layer and add a new layer (Ctrl/Apple+Shift+N). Now use the same brush with a bright yellow to block in the main areas of the head. Use the brush at quite a large size, following the overall contours of the shapes. Because the brush paints with Impasto, this will build up some nice textures.



16 Establish the base Continue to add the base colours to the rest of the painting. It's a good idea to choose a slightly lighter or darker tone of the colour you're using every now and then, and use directional strokes that follow the component shapes.

Individual voice

Creating unique artwork

The bedrock that the Cubist movement was built upon was that, regardless of subject, the painting should work in its own right as a piece of art. This depended very much on pattern, shape and colour, which is why the actual surface plane of a Cubist portrait plays such a vital role in its success. It can be difficult for a figurative artist to see in such abstract terms, but that's exactly what Picasso was doing here. First and foremost, the shapes and colours in this portrait should please and interest the viewer's eye. As a result of this, every now and then it's worth flipping your painting by 180 degrees so you're not distracted by your eye creating a conventional portrait from the shapes. Picasso was searching during these years for a release from the accepted ways of expressing the world around him. Here are the shapes from a famous Picasso portrait, showing the decorative quality of the pure geometry.



Get used to rotating your artwork so you can see it as shapes, rather than a face. Any realism will ruin your Cubist quest!



17 Model with colour Now add some more modelling to the forms. Add a new layer, choose a light peach colour for the foreground swatch and a light aqua blue for the background. Add some linear strokes to the shapes within the face to build up the modelling – swap between foreground and background colour and use a high Blend value.



18 Faces and planes These strokes still need to be quite rough to fit with the Picasso style. Spontaneous, gestural strokes work best here. Use these strokes to describe the planes of the component shapes. This is particularly important around the eyes and nose.



On the surface

Take your time to experiment by using different surfaces to paint on for this project. By carefully selecting a different paper from the Papers Selector, you can make the surface of the paint look very different and introduce lots of nice textures. The Grain value for the brush itself plays a big role here too, so experiment with different settings as you work.

19 Contrast colours

What we're looking for here is interesting shapes, colour and paint textures – certainly not a 'good portrait' – so it's vital to concentrate on the abstract aspects. We've made the hair up from very stylized blocks, but by adding rough scribbles of contrasting colour here you can add surface interest and an added dimension to the shapes.



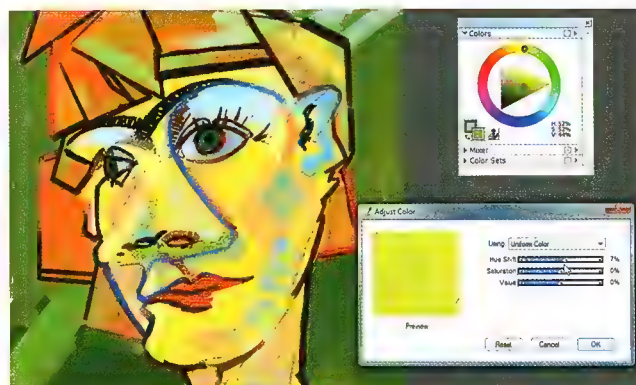
20 Bold accents Click on the top layer and add a new layer. Picasso often used really bold, contrasting colours quite sparingly to accent important features and shapes, and you can do the same here. By highlighting the line of the stylized nose, and linking it to the brow line with bright blue, the viewer's eye can be taken on another journey within the abstract shapes.

The finer details

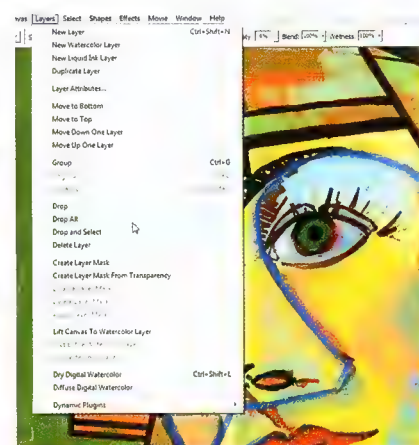
Put the finishing touches to your Picasso painting



21 Linear details Don't be afraid to actually outline particular areas here in really bright colours. Use the brush at a small size and use quite flowing strokes to add linear details. Again, all of these squiggles and shapes are quite abstract, but will add to the overall surface interest.



22 Adjust colours Because we've been painting on separate layers, once the painting is almost complete you can always adjust the colours if you like. Simply target a layer in the Layers palette and go to Effects>Tonal Control>Adjust Colours. To adjust the colour itself, drag on the Hue Shift slider. Adjust the vibrancy of the colour with the Saturation slider.



23 Finishing touches Finally you can take your time to tidy up a few areas. This is especially important for the line work. It's worth using the brush at quite a small size in black to refine some of the linear accents around the eyes. When you're happy with the result, flatten the image via Layers>Drop All.





Size: 20.0

Opacity: 100%

Resat: 8%

Bleed: 100%

Feature: 2.7

How to...

paint autumn leaves

The vibrant colour palette of autumn fairly vibrates with reminiscences, energy and expectations of the holidays ahead



In this Art Study, we will be looking at painting autumn leaves, using techniques that apply whether your style is realistic, stylised or Impressionistic. We'll begin by exploring colour. In autumn, we fall in love all over again with yellows, golds, reds, russets, oranges, warm greens and every shade of brown you can think of! These are the obvious colours, but within the shiny dark reds we find purples, magentas and blue tones as well. We will also discuss some of the Corel Painter brushes and tools that lend themselves to creating leaf textures and leaf shapes.

Leaves themselves add texture to a painting, but within each leaf is a microcosm of texture. And whether we consider ourselves plant specialists or not, we're aware that leaf shapes help identify the setting and even contribute to the ambience of a painting.

And finally, we'll consider accessorising autumn leaves – because even when leaves are the story we're telling, we may need an added focal point for a successful composition. Now let's start painting our way into autumn!

Colours that WOW us!

EVER-CHANGING GREENS

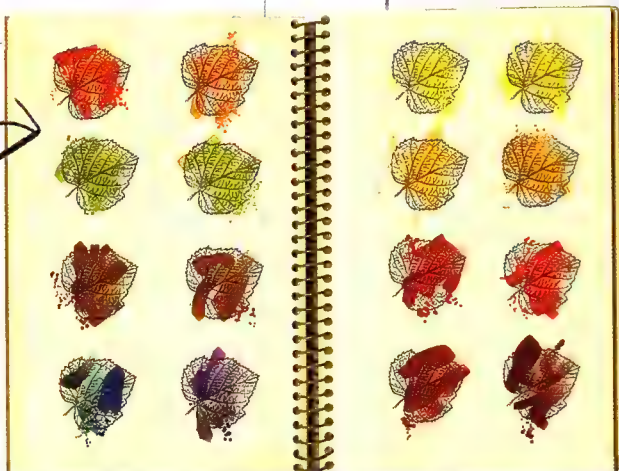
The greens of autumn – exquisite remnants of waning summer – are now more subdued and warm. They seem to melt into ever deepening gold tones as the season steps forward.

A GREAT MATCH

Other fabulous, but perhaps less prevalent, complementary pairs are orange with blue and yellow with purple. These pairings can be subtle, perhaps not immediately apparent, but they add immeasurably to the WOW factor.

NATURAL ART

Have you ever noticed how often and how artistically nature pairs reds with greens? That's because they're wonderfully complementary (on opposite sides of the colour wheel) and very attention grabbing.



BASE COLOURS

Browns and russets are nature's 'mousey' colours, and the stage upon which the other colours make their grand entrance. Without them as a momentary respite for the viewer's eye, the others can be too overpowering.

It's all in the brush

Papery, dry leaves are best illustrated with dry media brushes. For the withered side, we used Acrylics Dry Brush and Dull Grainy Chalk over French Watercolor Paper. For the side that's soft and alive, we used Thick Wet Oils, choosing similar colours and selecting Direction in the Color Expression tab.



Textures that rustle

MAKE IT TEXTURED

The most obvious textures are edges and veins in leaves. We used the Variable Oil Pastel brush at 100 per cent Opacity and Size 4 for the veins and edges, and softened them with the Nervous Pen.

PERFECT PAPER

Texture also comes from applying paper. We used Italian Watercolor Paper, set to a very low opacity because less is more. If you're printing onto textured paper, you won't need to apply texture.



LAYER UPON LAYER

The splatters and splodges we added using the Leaky Pen brush and Bleach Splatter add the final textural touches. Again, we worked in layers for greater manipulation and painterly results.

KEEP IT VARIED

Texture comes from variety; notice that none of the leaves are all one colour – they're mottled. Here we used both Watercolor and Digital Watercolor brushes in layers, playing with Layer Modes.

Art study | How to paint autumn leaves

Stylised leaves

Stylised leaves are great fun to create. For these, we wanted a look that was hand drawn, so that's just what we did. We began with a simple idea and let it evolve on its own, keeping the vivid colours of autumn in mind as well as the whoosh of leaves being lifted on the breeze.



01 Create a background

We want a background that has enough movement not to be boring, but which is subdued enough not to draw too much attention. We began with the Variable Oil Pastel 10 brush, softened it with Just Add Water and brightened some areas using Brightness/Contrast.



02 Begin the outlines

Using the Thick 'n' Thin Marker 10 brush set to 100 per cent Opacity, we drew the outlines, dots and squiggles on several separate layers, saving often in .RIFF format, and trying not to erase or be compulsive about perfect lines.



03 Paint inside the lines

We duplicated the outlines, slightly offset them with the Layer Adjuster, and began filling in leaf colours on a lower layer using the Fine Tip Soft Air 50 brush. This is definitely one of those projects where knowing when to stop painting is the hardest part.



Natural leaves

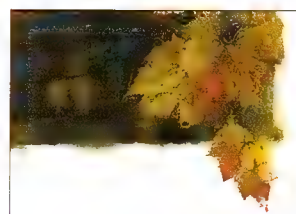
Naturally painted autumn leaves will be individually identifiable, but can still be splashy and painterly so the colours retain their centre stage importance.

Golden leaves against drab bricks give us a beautiful concurrence of value and texture.



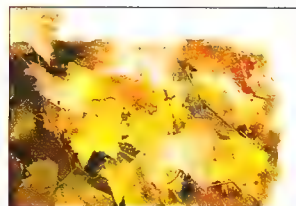
01 Window effect

We used a white border for a window effect, scattering a few leaves outside the boundary, then began painting with the Thick Acrylic Bristle 20 brush set to 50 per cent Opacity to give the paint a wispy effect.



02 Colour palette

In reference to the previous point about complementary colour schemes, we utilised yellow with purple and apricot/orange with blue tones, along with the mousey browns. Some of the splashing was done using our old friend, the Leaky Pen.



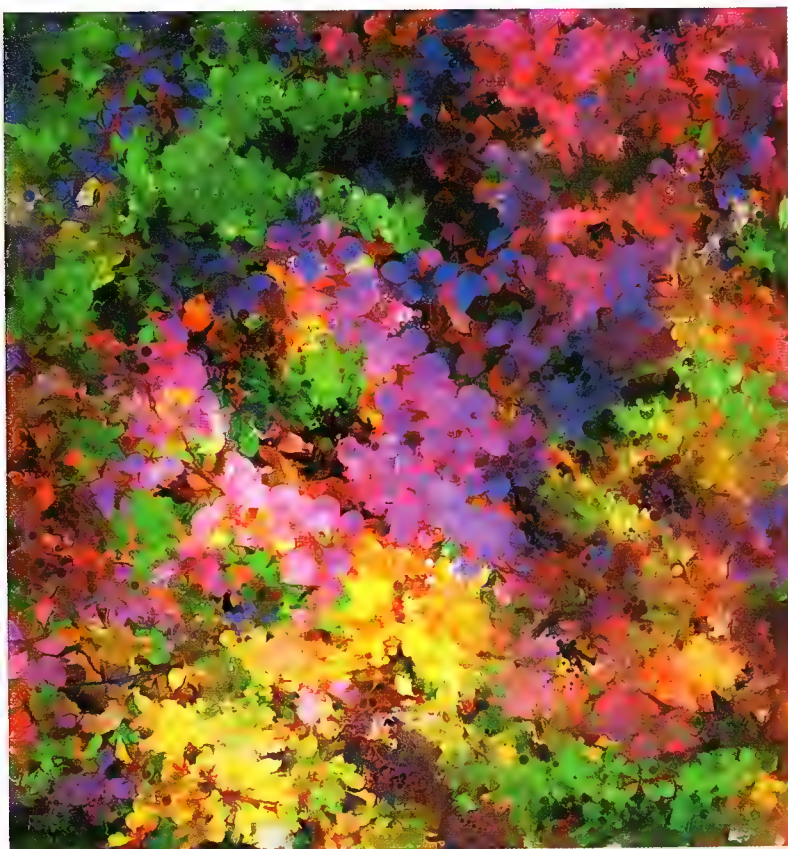
03 Value added

Darks are easily added with the Photo Burn brush set to 7 per cent Opacity or less. Highlights can be done by painting on lighter colours, by selecting areas and using the Contrast/Brightness, or by painting with the F-X Glow brush.

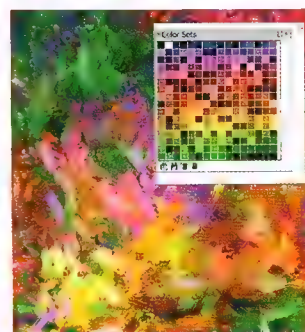


leafy impressions

Leaves are perfect subjects for splashy, impressionistic paintings. This one went a bit abstract expressionistic, making us think of Jackson Pollock. But no matter who you choose to be your muse, this is a fun technique.



01 The perfect subject Barberry shrubs in autumn turn so many lovely colours and make a perfect subject for this cloned painting. We sharpened the photo, turned up the Contrast, and then exaggerated the colours using Effects>Tonal Control>Adjust Colors.



02 Impressionistic Cloning The colour palette captured from our enhanced photo is luscious. We began with the Artists Impressionist brush set to 100 per cent Opacity and used a small brush size, taking care to paint within colour areas to avoid muddying them together.



03 A celebration of strokes and colours We continued alternating the Impressionist brush with Leaky Pen, switching to white and black where we wanted highlights or low lights. Where we wanted to reclaim a few of the barberry leaves, we used the Soft Cloner set at a low opacity.

Find the right accessories

Accessories, whether they're those provided by nature or ones we've added ourselves, provide a place for the viewer's eye to rest while they take in the rest of the painting's details. In our final segment, let's look at some likely candidates for leafy accessories for leaf paintings.



Still life

Scatter some leaves around a still life. We painted this using the Gouache brushes and outlined using the Thick 'n' Thin Marker.



Concentrate on consistency

Paint leaves hanging among autumn fruit. Here we focused on the buttery consistency of the paint spread by the Loaded Palette Knife, rather than the details.



Add a little extra

And finally, lay a feather across some turning leaves. This was painted using Dull Grainy Chalk 30, concentrating on texture and contrast.

SAVE UP TO 40%

Subscribe to the *Official Corel Painter Magazine* today and pay only £3.60 an issue if you subscribe by Direct Debit!



Each issue, the *Official Corel Painter Magazine* delivers inspirational tutorials for creating stunning digital art

Exclusive subscriber benefits

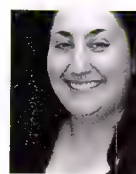
- Subscribe today and save up to 40%
- Never miss an issue
- Each issue is delivered directly to your door
- Free UK delivery
- Money-back guarantee on any unmailed issues

FREE DELIVERY IN THE UK!

Subscription prices

- **UK:** (by Direct Debit) **£21.60** every six issues **40% DISCOUNT**
- **UK:** (by cheque or credit card) **£62.40** every 13 issues **20% DISCOUNT**
- **Europe:** **£70** every 13 issues
- **Rest of the world:** **£80** every 13 issues

About the magazine



The *Official Corel Painter Magazine* is the place to come for artistic inspiration and advice. Each issue will look

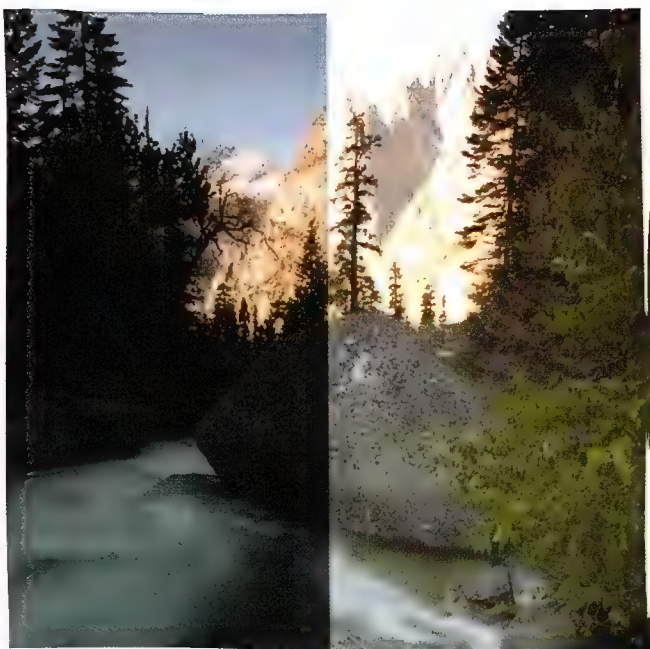
at a wide range of artistic styles and how to create them. The mag will also cover traditional art techniques - making you a better artist and Corel Painter user!
Jo Cole, Editor in Chief

Offer code: PAJ 021

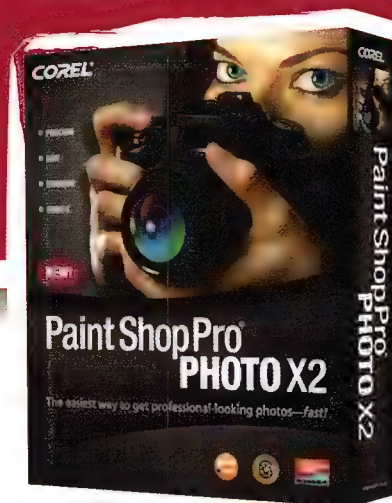
Order securely online at www.imaginesubs.co.uk
Order by phone: just call **0844 848 8410** Overseas +44(0)1795 414 61

COREL®

UNFORTUNATELY...
perfection sometimes
needs a little help



FORTUNATELY...
there's



Corel® Paint Shop Pro® PHOTO X2

Create images you'll be proud to share.

With NEW HDR Photo Merge you can do the seemingly impossible when shooting high-contrast scenes such as sunsets or interior shots with bright windows.

Merge photos of the same scene taken at different exposures or with different brightness/contrast settings and use the power of Corel® Paint Shop Pro® Photo X2 to combine all the shots to create a final image that features the full range of detail!

To learn more, or to put a FREE 30 day trial to the test, visit www.corel.co.uk/landscape

amazon.co.uk

Insight

Enrich the way you live, work and play with Corel Digital Media software.

MISCO.co.uk



Trademark(s) or registered trademark(s) of Corel Corporation and/or its subsidiaries in Canada, the US and/or other countries. Windows Vista and the Windows logo are trademarks or registered of Microsoft Corporation in the United States and/or other countries. All other product names and any trademarks registered trademarks mentioned are used for identification purposes only and remain the exclusive property of their respective owner(s). Copyright © 2008 Corel Corporation. All rights reserved.









Chinese ink landscapes

Use a traditional Chinese ink style to paint a modern city landscape, and combine the old with the new for interesting results

Tutorial info

-  Artist
Zhu Hai Bo
-  Time needed
3 hours
-  Skill level
Intermediate
-  On the CD
Final image

Chinese ink painting has a long history. Elegant, powerful and simple, the format has gained in popularity since its creation. The paper, brush, inkstick and inkstone are sometimes referred to as the 'four treasures' and are the tools for both painting and calligraphy art in China. Over the years, most ink paintings have shown pastoral or natural scenes. But then along came Chiang Yee, who presented a brand new viewpoint to this traditional Chinese art.

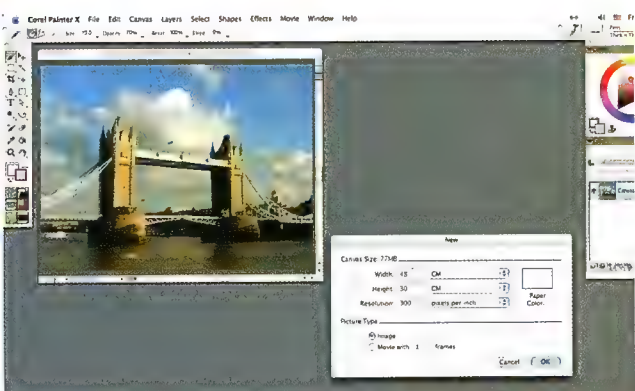
Chiang Yee was born in China in 1903, three years before the birth of the last Emperor. He was the son of a portrait artist, who was also well-known for his bird and flower paintings. By the time he arrived in the English Lake District in 1936, Yee had

already written *The Chinese Eye* – a perceptive study of Chinese art. Following the success of this book, Chiang Yee wrote *The Silent Traveller In London*, recently republished by Signal Books. His 1938 publication, *Chinese Calligraphy*, has never been out of print and is regarded as a classic on the subject. Chiang Yee moved to the United States in 1955, and eventually became the Emeritus Professor of Chinese Studies at Columbia University. He died in 1977.

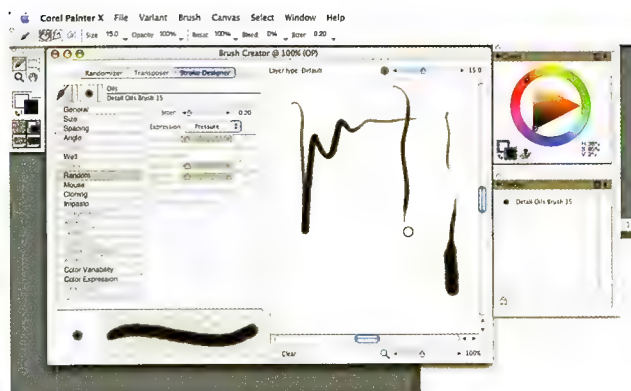
Our aim in this tutorial is to get inspired by Chiang Yee's images. We're going to be making the most of Painter's tools to turn a modern-day scene into something more akin to traditional Chinese painting and ink style.

Sketching the scene

Lay down loose gestures



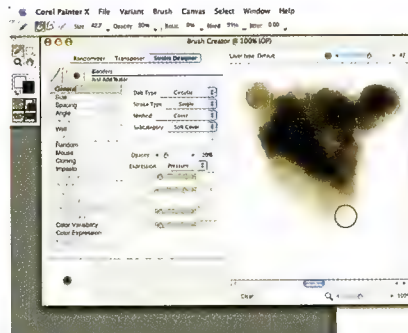
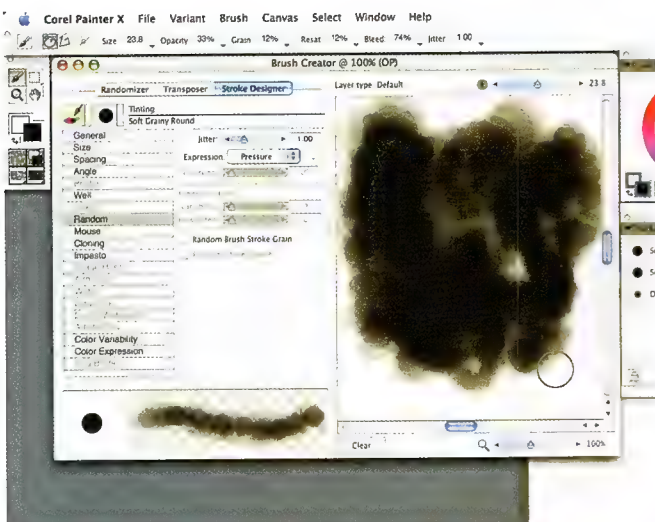
01 Create a file Launch Painter and choose Cmd/Ctrl+N to create a new file. For this tutorial we need a reference photo of a modern city landscape. Our choice was a stock photo of London Bridge. Choose Cmd/Ctrl+O to open your reference photo in Painter and move the File window to the top-left of Painter's interface.



02 Brush settings for lines Now we need to find the right brushes before we start painting. Choose Detail Oils Brush 15, then tap Cmd/Ctrl+B to open the Brush Creator window. In the Random window, set Jitter to 0.20 and set Expression to Pressure. Now you've got a fine Chinese ink brush that's great for line works.

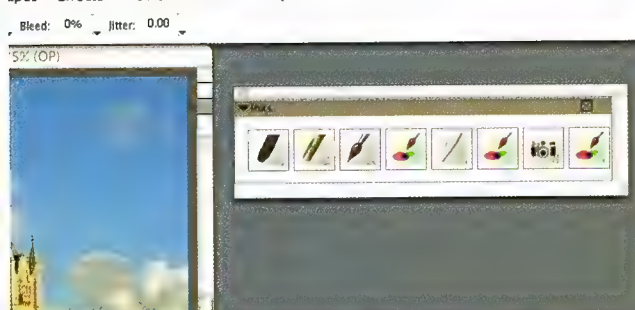
03 Brush settings

Choose Tinting>Soft Grainy Round, then tap Cmd/Ctrl+B to open the Brush Creator window. In the Random window set Jitter to 1.00 and set Expression to Pressure. This custom brush can be used for the basic landscape ink rendering.



04 Blender settings Choose Blenders>Just Add Water and set the Opacity to 20 per cent. The default Opacity setting is 100 per cent, which is too much for the effect we're creating. The Just Add Water brush is good for creating a very soft and smooth blending effect, so 20 per cent Opacity is perfect.

apes Effects Movie Window Help



05 Custom brush palette A custom palette is a convenient way to choose the exact brushes you want to use in your landscape. You will need eight brush variants for the main painting: Soft Charcoal, Eraser, Detail Oils Brush 15, Soft Grainy Round, Just Add Water, Directional Diffuser, Fine Diffuser 30 and Diffuser 2. To use this new custom palette, choose the brush you need from the Brush Selector bar, then drag the icon straight into the Painter interface.



06 Rough sketch Before you use these inks, though, you need a rough sketch as a reference. In the Layers palette, add a new layer named 'Rough Sketch'. Choose a black colour from the Colors palette and choose Soft Charcoal for the basic drawing. In Chinese art, the ink paintings are traditionally completed on paper, and some artists used willow charcoal to make some of the first marks and define the concept. Charcoal is a soft media and easy to erase. Layers offer some flexible controls, such as using the Eraser to edit the line work on a separate layer.



The brushes

In China, the brush is used before the inkstick, paper or inkstone. Chinese artists always use brushes of different size with different materials. Like a sword to a knight, the brush is considered the King of painting in China. It's hard to simulate real Chinese ink in digital art completely, but we can get some inspiration from traditional pieces. Chiang Yee's ink paintings are not traditional Chinese ink style as he mixed Western painting techniques - like watercolour and oils. We recommend you use default brushes and custom settings for this tutorial, and you will fall in love with your Chinese ink style landscape.

Soft rendering

Working in the traditional method

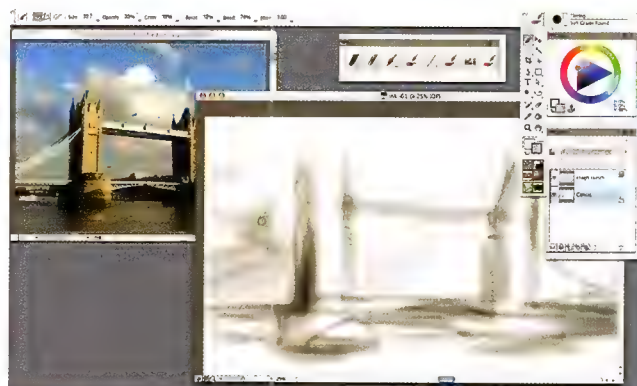


About Shui Mo

Most Western people thought that ink painting was from Japan, but in fact, Japanese ink painting was from China long, long ago! Shui Mo has several thousands of years' history in China, and it's different to Western oil painting. Chinese ink artists don't really care for the likeness, but for the soul of the subject. Most Shui Mo used lines, not value rendering, so it may look flat but it feels powerful and expressive. The Chinese ink artists thought the charm of painting is between like and unlike. Yi Zai Bi Xian was a great rule of Chinese painting – it means you should feel the subject before you paint it, let the brush strokes follow the feelings and express the soul of the subject, not only the likeness.

07 Basic value

Traditionally, Chinese ink artists used a thin and soft wet ink for first step rendering. This is called Ran. In this step, go to the Canvas (keeping the Soft Charcoal brush and black colour) and add some soft basic value for London Bridge. Take it easy – if some rendering is too dark, choose the Eraser set at a low opacity to fade it very softly.

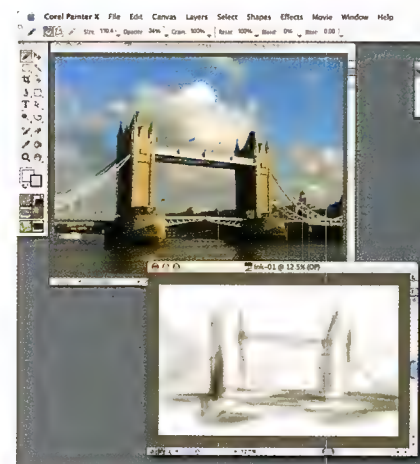


09 Render the clouds Most Chinese ink painting uses lines to express everything, and this can feel stronger and richer than full details. Use just a few strokes to draw the clouds, but remember this is a really hard technique to learn. To make it more easy and direct, choose the Soft Grainy Round brush for rendering the clouds.

10 Blend sharp edges The Soft Grainy Round brush may make some sharp edges, so choose Photo>Fine Diffuser 30 to soften these edges out. Just like in real Chinese ink paintings, some wet and diffused edges can give more expression. Try to give your digital artwork some of these traditional effects.



11 Finish the Ran Use the Soft Grainy Round brush and the Fine Diffuser 30 brush, and alternate them to render and blend colours. You don't need to draw too much detail to the clouds; simplicity is also the key to Chinese painting.



08 Render the sky Keeping to the technique of Ran, start to render the sky. In Chinese painting, the feeling of space and atmosphere are the most important things. This is called Yi Jing, which means the feeling you get when you first lay eyes on the painting, and the opening of your imagination.

12 Heavy ink There is no other painting style that can use black and white quite so expressively as Chinese painting. Western oil paintings rarely use pure black and white, but in Chinese ink paintings, the artists use almost pure black, and leave some of the paper blank to make the final artwork have a strong feeling. Black and white also means Ying Yang in China. In this step, use the Soft Grainy Round brush to add some heavy black on London Bridge's shadows to get some strong effects of contrast.

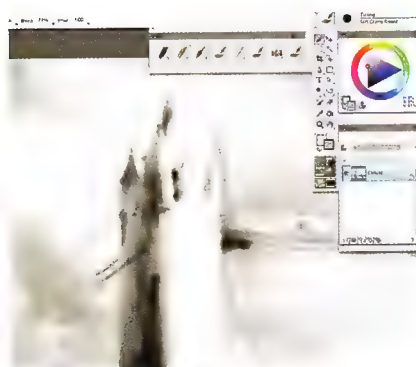
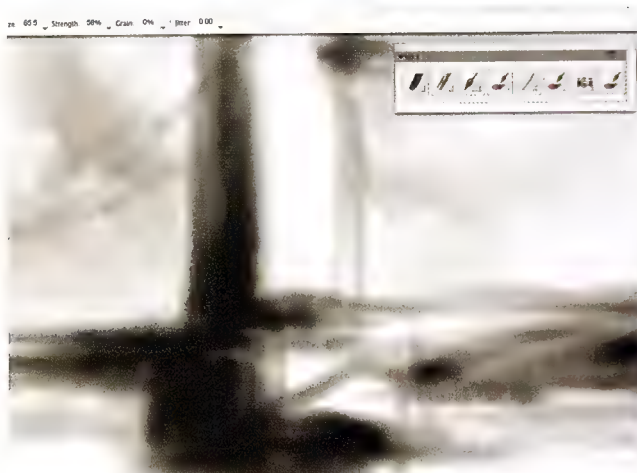


13 More heavy ink Add heavier inks as a dark value and try to simplify the shapes. This tutorial is all about freehand painting, not using cloning or tracing functions. We do have a reference photo there, but don't just copy it. It's different using a reference and copying a reference. Trust yourself that you can do a good job without clones or tracing.

Gently build up the detail

Capture the spirit of traditional ink painting

15 Runny effects Runny effects are also a great technique of wet on wet. On real paper, it's hard to control the runny water, but in digital it's quite easy. Choose the Directional Diffuser brush and add some horizontal or vertical runny diffuse effects. Set the Rough Sketch layer's Opacity to 50 per cent, and keep working on the Canvas.



17 Foreground line works Drop the Rough Sketch layer to Canvas, reduce the size of the Soft Grainy Round brush and use it for the line works of the foreground. The line works here not only trace the shape edges again, it's for the character of the shapes.

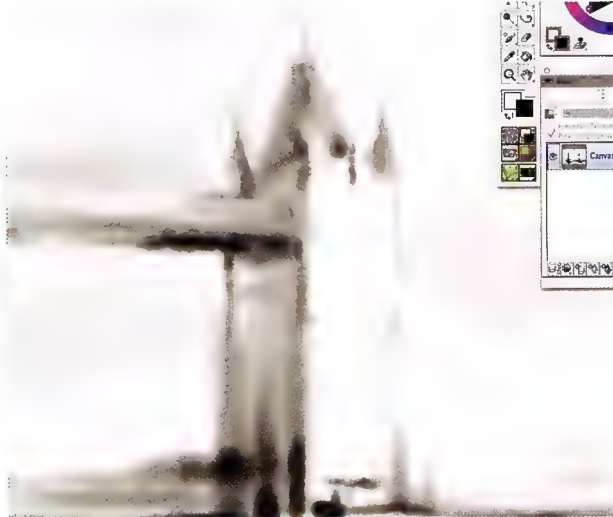
18 Background line works Use the small size of Soft Grainy Round brush for the background line works. London Bridge has two towers, and in this view of the reference photo the left tower is of forward position and the right tower is backward. But the two towers have the same value, so if we just copy it we will lose some atmosphere. Don't treat them as the same value. Use some light and soft ink lines to refine the tower on right side, just a little bit. Remember, we need the right tower backward.



14 Wet on wet Wet on wet is also a great technique in watercolour. In Chinese ink painting, wet on wet techniques are more expressive and rich. Chinese ink painting is also called Shui Mo; Shui means water and Mo means black ink. If Mo is the body of Chinese ink painting, then Shui is the soul. We are lucky that Painter has some beautiful blender brushes, like Diffuser 2, as it can make amazing wet diffuse effects like real Shui Mo! Use the Diffuser 2 brush to diffuse the river.



16 More refining Go back to the whole painting. Refine the main building of London Bridge, as it's the focus of this landscape painting. Use the Soft Grainy Round brush, the Fine Diffuser brush and the Directional Diffuser brush for ink painting. Keep the background simple, don't draw too many details on it.



Experiment with texture

When you are attempting your own Chinese landscape, why not scan in some textures to use as paper surfaces? Although you shouldn't be heavy-handed with the texture, a touch of grain will give the ink a nice surface to grip to. Most art suppliers sell Japanese rice paper these days, and you can use it as a printing surface if you get hold of Golden's digital grounds (www.goldenpaints.com)



Thick and thin strokes

When you are building up the detail in your landscape, get a good balance of thick, washy strokes and thinner detail marks. Because you aren't replying on lots of colour or detail, you need the strokes to be expressive and interesting. The biggest hurdle most people face is letting go of the urge to make something look photo-realistic. Go for soft gestures instead, where most of the shapes are very soft and simple but keep a few tighter strokes to help the eye know what it is seeing.

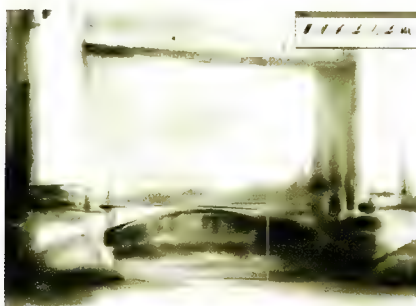
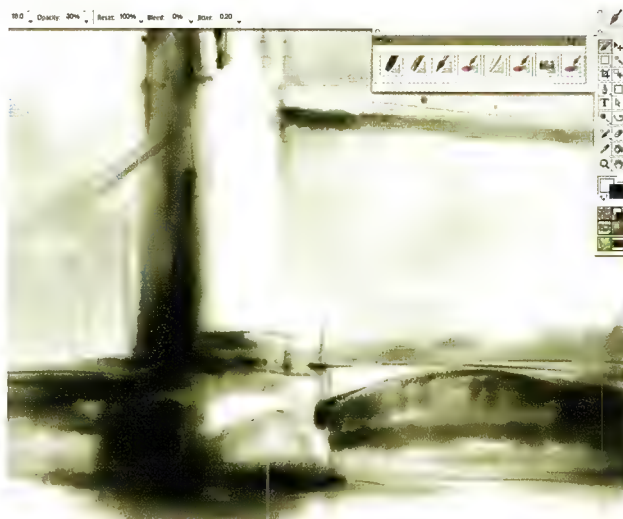
Addition of colour

Keep things as soft as you can



Limit your colour hues

We have kept colour extremely simple in this tutorial, as it is truer to traditional Chinese ink painting. Just as you need to allow for the eye and brain to fill in detail, let it fill in colour information too. We have put touches of blue in the sky but left the water black and white. Although there is no colour in there, the viewer knows that it is a river.

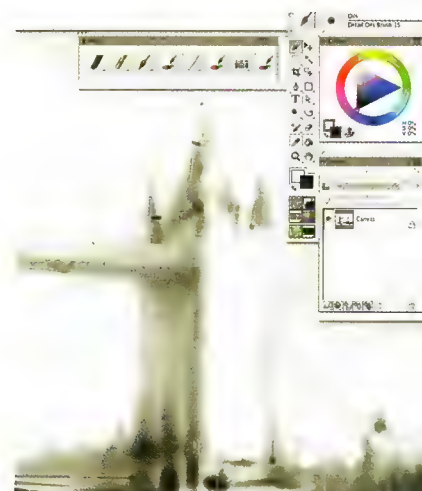


21 Finish the inks After rendering and detailing, you've almost finished the ink painting. In this step try not to keep adding, but fade or subtract from it instead. If you keep the reference photo turned on you will think your painting still needs more details. We don't need a black and white photo copy here, we're doing a painting! So close the reference photo now.



19 More line work

Choose the Detail Oils Brush 15 to draw some thin and variational lines to refine the shapes of the piers. Sometimes it's hard to draw the lines smooth and straight with a tablet pen, but Painter offer a straight mode for brush painting. Press the V key to use it, but the result can be too straight. You can try to move your elbow joint when you draw, not just your wrist. If one line failed, don't worry about it! We're working with digital media, it's easy to undo with Cmd/Ctrl+Z.



20 Details Chinese ink painting is somewhere between realism and abstract art – so don't detail too much. Less is more. Try to simplify your painting on the maximum level, but the brush strokes you keep on the paper should be meaningful.

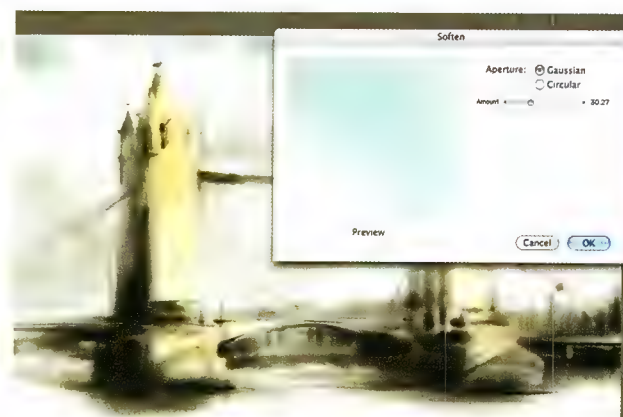
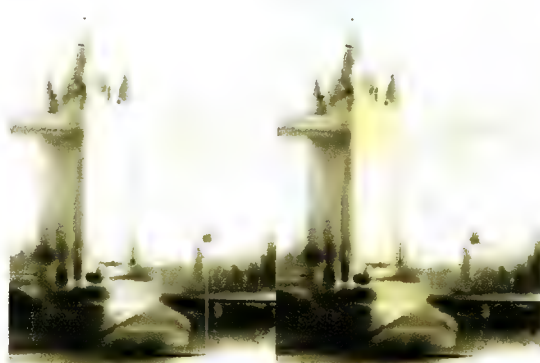
22 Simple colour

In Chinese ink painting, simple colouring is also a classical technique – it can make ink paintings more real. In Painter, it's easy to colour the painting with Layer functions. Create a new layer in the Layers palette and change the layer Composite Method to Gel. Choose the Soft Charcoal brush to colour the sky and bridge parts.

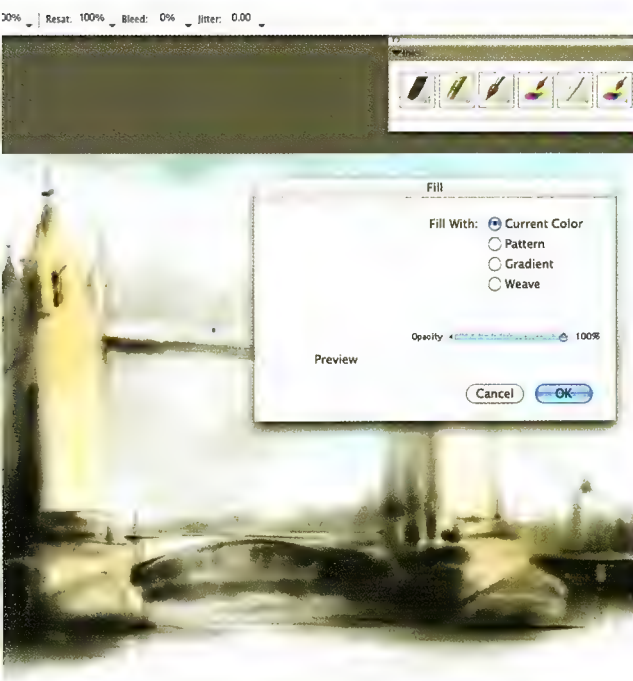
Simple colours

Simple but not boring

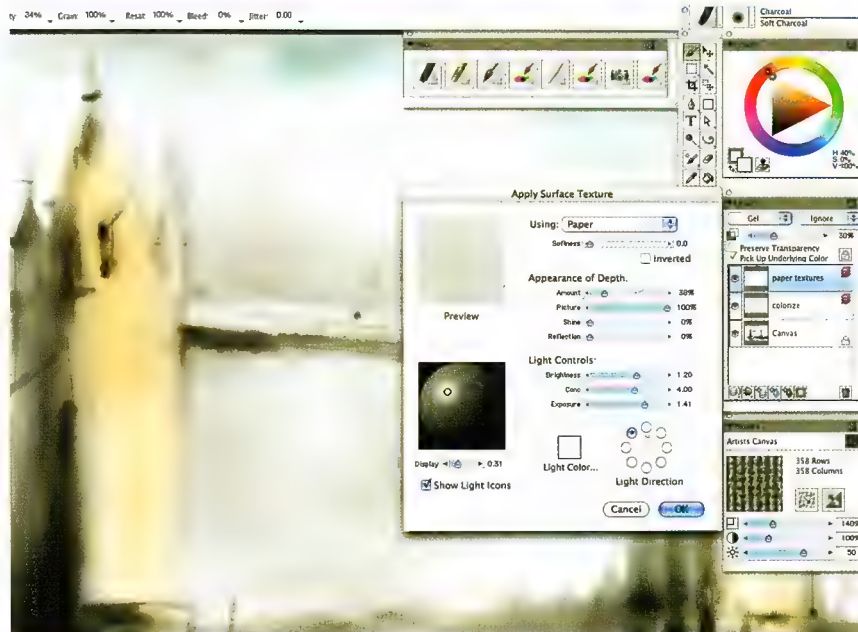
Using the colours is the most important technique in oil painting, especially in Impressionistic paintings. But in Chinese ink painting, water and ink are more important than colour. And, in Chinese ink painting, the amount of colour is limited as most Chinese pigments are made from pure natural minerals. But colours can make people happy, and let the subject be more expressive with their art. A little bit of simple colouring can make ink paintings more rich and sweet.



23 Soften the colours To get a softer, wet looking painting, choose Effects>Focus>Soften. In the Soften window, drag the Amount slider a little bit to the right (depending on how big your image file is). After applying the Soften filter the colours will look softer, like real wet colours.



24 Create a special layer Paper texture is a cool function in Painter, and applying a paper texture can make your artwork look like it's on real paper. Usually, most people like to apply textures on a painting direct, but there is a more flexible way to express paper textures and still have full controls. Create a new layer, choose Cmd/Ctrl+F, open the Fill window and choose a pure white colour from the Colours palette. In the Fill window, choose Fill With Current Color, then press the OK button.



25 Apply the paper texture On the layer that's filled with white, change the layer Composite Method to Gel, and you will find the white layer disappears. In Gel mode, white is the neutral colour. Rename the layer as 'Paper Textures', choose Effects>Surface Control>Apply Surface Texture. In the Apply Surface Texture window, make sure the Using is set to Paper, set the Amount to about 40 per cent and the Shine to zero. In the Papers palette, choose Artists Canvas paper, then adjust the scaling and contrast of the paper texture. When you have applied the paper textures, your ink painting may look like it's on real paper. The paper texture effect is on a separate layer, so it never messes up the main painting. It's easy to control the paper texture effect by adjusting the Layer Opacity. Now you've completed your beautiful ink painting in Painter. Congratulations!

Using washes The techniques of ink wash

Just as the best recipes call for simple, but good quality ingredients, it's the integrity of the brushes that gives Chinese ink painting its special quality. Painter has some excellent options for emulating the style, and here are four ways of rendering a traditional look

SOFT WASH EFFECT

In digital media, we don't have real water to blend ink and it's hard to make some custom brushes that look like real wet ink. Painter has some great blender brushes, which can help for some wet wash effects. At first we can choose the Just Add Water brush because it makes very wet and soft wash effects, so real and smooth. It's good for sky rendering or for softening sharp edges in this tutorial.

FINE DIFFUSE EFFECT

The fine diffuse effect is used for expressing the background or something that's out of focus. It can fade out some hard edges, making them a little bit blurry and softer-looking. In Painter, we can choose the Fine Diffuser 30 for these fine diffuse effects. We used this brush to blend the edges of the clouds in this tutorial.

RUNNY WASH EFFECT

Runny wash effects are some random effects in traditional Chinese ink painting, and it's hard to control. But in Painter, it's easy! Choose the Directional Diffuser brush, which can make some awesome runny wash effects. We used it for the river part in this tutorial, and to make some sharp edges more blended.

WET ON WET EFFECT

It sounds hard to get wet on wet effects in digital media, but it's no problem. Choose the Diffuser 2 brush in Painter, as it can make amazing wet diffuse look like real ink. It's good for expressing plants, water and background.

BRUSH CONTROLS

Cloning

Discover the Cloning Brush controls in Painter. They're a great asset to any artist – especially if you don't like drawing...

Everyone can draw, some better than others. What's that you say? You don't enjoy drawing? Don't worry, drawing isn't a necessity in Corel Painter for transforming a photo into a beautiful painting, and the controls under the Cloning tab in the Brush Controls palette will expand your repertoire of cloning techniques and effects even further.

One definition of cloning is to make multiple identical copies, but if you're already into Painter you'll know our cloned paintings are anything but identical, and certainly not boring or akin to filter art – making our paintings unique to our own choices and techniques.

The Cloning controls are specific to cloning method brushes and affect other brushes only when the Clone Color option is enabled, making it easy to turn most of the brushes in our other libraries into versatile cloners.

If you haven't explored the offerings in the Clone Type drop-down menu, you're in for a real treat because they let us establish different kinds of relationships between the clone source and the destination, based upon the number and positioning of reference points we choose to set. So let's get started!



Create a vignette

The techniques that we discuss in the annotated image are perfect for creating a vignette by keeping your brush within a border that's as wide as you decide to make it. We're used to seeing vignettes that don't touch any edges, but a true vignette painting touches briefly on two edges at irregular intervals. This allows for a painterly quality that will draw your view right into the piece.

MULTIPLY MODE

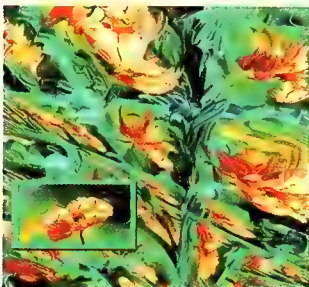
We darkened the entire photo by creating a duplicate layer and setting it to Multiply Mode, and then chose a limited colour palette of blues and pale yellows. It needed something else in the background, so we cloned in a big full moon.

STOCK XCHNG

We cloned a photo we found on Stock Xchng. You can download it from www.sxc.hu/browse.phtml?f=view&id=442044. We cropped it; the size and resolution were fine.

A new perspective

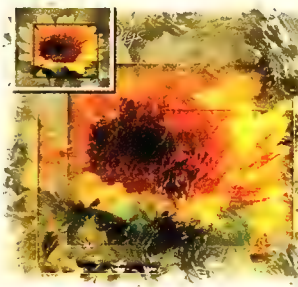
Clone first, then paint



We took an old greeting card design and gave it new life. Here we chose the xBilinear 4P brush, selected Perspective (4) and four source points within the image, and painted onto a Quick Clone layer. When it was finished, we didn't like the areas where the perspective became too small to recognise, so we switched the Clone Type to Bilinear (4), with Clone Color, Copy Source Selection and 4-Point Tiling checked, then painted over areas where we wanted more definition – taking care to leave some nebulous, unfinished edges for greater interest. Then we chose an oil brush and made expressive strokes throughout.

Impressionistic windows

Painting followed by layers



First we used the Impressionist Cloner to make a cloned image of the greeting card image, then we began selecting various Clone Type settings to paint random sections of the card. This gave the freedom to move the layered images around and try out various layer modes – we're not limited strictly to Cloner brushes. When we chose a brush from another library, we checked Clone Color so the Clone Type menu is available. Then we follow the same process of choosing source points and painting in the image on our destination canvas.

EXPERIMENT

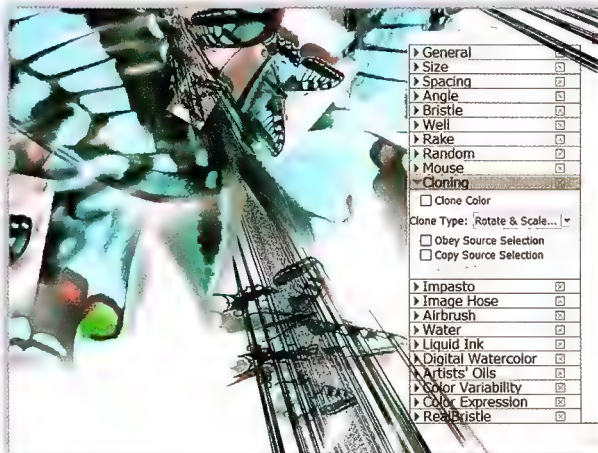
We stayed with the brushes in the Cloner library and tried them all out, including the Smeary Camel Cloner and the Soft Cloner. We found that the Cloner Spray gave us an interesting textured background.

COMB AND BLEND

We began 'combing' the fur using the Bristle Brush Cloner set to size 34, at default Opacity with Impasto Color & Depth turned on. We used mostly cloned colours, but blended some of our own occasionally.

Cloning controls

Using the Clone Type options for great effects



01: Clone type for Multiple Cloning

The Clone Type drop-down menu in the Cloning brush controls palette is well worth spending some time to get to know. We began with the xPerspective Tiling 4P brush, held down Shift+Alt (Option for Mac), and set reference points, then painted onto a Quick Clone layer.

02: Normal (0) and Offset (1)

Zero point cloning is non-transformational and references the upper-left corners of the source or destination. Offset cloning is basic point-to-point cloning; source and destination areas can be separate places in the same or different documents.

03: Rotate and Scale (2), Scale (2), and Rotate (2)

Here we begin with the transformational options where, in relation to the source and destination points, we can rotate the image or manipulate the

scale or size, offering many different possibilities.

04: Rotate & Mirror (2)

The Rotate & Mirror (2) setting also allows us to rotate our image, and additionally we can mirror or flip it, sending the butterfly (or any image) off in the opposite direction.

05: Rotate, Scale & Shear (3)

With three reference points, this setting rotates, scales and shears or slants the source image. The relative positions of the three source and destination reference points determine the transformational effects that we can achieve.

06: Bilinear (4) and Perspective (4)

Bilinear (4) applies a warp effect to the source image while Perspective (4), as the name suggests, tweaks the perspective constraints - giving us abstract options for the source image.

4-Point tiling

Tiling images adds more interest



We began with a feather image, layered and coloured using Multiply Layer Mode, and tweaked the colours with Effects>Tonal Control>Adjust Colors. Now we can paint this image as tiles by using the xPerspective Tiling 4P brush, with Clone Color, Copy Source Selection and 4-Point Tiling checked. With 4-Point Tiling enabled, the clone source is tiled in a repeating pattern. Copy Source Selection reproduces source selection information in the destination selection. Obey Source Selection uses any selection within the clone source region to constrain painting in the destination.

Collage

The sky's the limit



As you can see, the possibilities are infinite, and the more you use the Cloning tab in Brush Controls, the more fun things you'll discover. We began combining two images in this one. Just don't forget to go back to File>Clone Source to change your source each time you change to a different image. Practice makes perfect, and pretty soon you'll know intuitively just where to set your source points within the image to have it end up where you want it in the destination canvas. Experiment with various brushes as well as with the opacity.



Understand how to... Use acrylics

Prepare to take the panic out of acrylics and understand how to use them effectively in your Corel paintings

Get ready to harness, manipulate and control the tricky qualities and characteristics of acrylic paint. Make use of its characteristics; they can create preliminary stumbling blocks but it is possible to manage them.

Acrylic paints were developed in the Fifties and exemplify the modern, fabricated nature of many of its inventions. Paintings from that time appear unfaded and uncracked. The flexible, water resistant, hardwearing character of dry acrylic means it is resilient enough to survive on canvas – rolled up and stored for many

years. The colours retain their saturation and the texture looks as fresh as the day it was applied. Call to mind David Hockney's luminous Californian swimming pools and Edward Hopper's coldly fluorescent diner interiors.

This palely intense, plastic flatness has developed over the decades to increase this material's versatility and popularity. Now you can use acrylic with or without additives to imitate oils or watercolour. Its water base makes it easy to manage when compared with the problems of white spirit and the smell and fumes of oils. Now here's some of the technical

know how to make your acrylic experience exceptionally fruitful. Acrylic will dry in minutes. You might have mixed a gorgeous green to use in your painting, but fifteen minutes later a crust will form on top of it. Watery glazes dry out even quicker, so when you try to lighten or blend them, as you would with oils, they will be dried and set before you can say, "Palette knife".

In the following pages we will explore all the effects that are possible with real acrylics. Then when you next load the Acrylics brushes in Painter, you will have a basis for what to aim for!

Textured acrylics

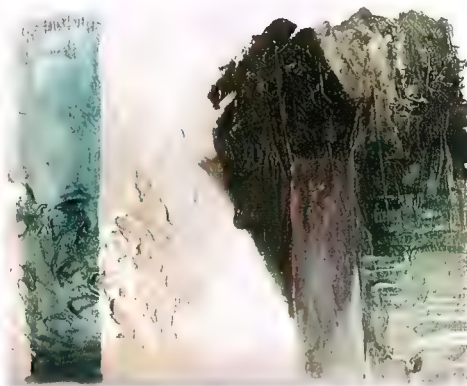
Learn how to create texture with acrylic paints

Putting character, personality and substance into the flat plasticky nature of acrylics is one of the most fun, experimental, and at times, chaotically innovative challenges you can demand of the material. The best way to discover the potential of the material is to 'break a few eggs' by taking a few risks and using things you have a feeling might work. And if they don't, then move on to the next experiment. Replicate the fat brushstrokes of oil paints and explore the infinite ways to make textures with acrylics. Here are just a few to get you started...



PALETTE KNIVES AND TEXTURE PASTE

Texture pastes, specially designed to use with acrylic paint, are not cheap. But they are very effective. We've used them with a palette knife in three ways: first in its pure form, then applying a thin, watery glaze or two over a section of this unadulterated texture, then finally mixing paste with colour and thickly smoothing it with a palette knife. (Remember that synthetic brushes and knives used for acrylic are interchangeable with those used for oils, and vice-versa.)



ALTERNATIVES, GLAZES AND GLOSS

Be creative with cheaper alternatives to texture paste. For this experiment we painted on the gesso primer very thickly and left it to dry. Brush strokes and smooth curves can be captured in it as it dries, and it can be carved, scraped and scratched into - like the texture paste. On the left is the coarser, cheaper decorating filler (used for cracks). You can intensify colours with glossy, cheap clear nail varnish over the top.



MIXED MEDIA AND COLLAGE EXPERIMENTS

The hardy flexibility of acrylics and their close relationship to PVA glue allow a risky and haphazard approach to collages. We laid tissue paper, sandpaper and thread down onto a layer of thick PVA glue, let it dry, painted over the top with a gesso primer and with acrylic, thickly and in a glaze. Notice some spattering. This was done with a pale watery wash of acrylic on a toothbrush that was flicked in a controlled way.

Smooth acrylics

Learn how to create a smooth effect with acrylic paints

Start with either heavy acrylic paper or stretched canvas. Some of these will be pre-primed, but if you are stretching your own then the acrylic paint will need a smooth surface to rest on to prevent it being absorbed into the paper or canvas. You need to prime it yourself. You can either buy specially made gesso primer in white or black, or a cheaper alternative is to use white household emulsion paint. Once you have painted on a smooth layer you can soften or smooth it even more with some fine sandpaper. You are now ready to mix up paints.



GESSO PRIMER, SANDING AND JUST ADD WATER

See how acrylics resemble smooth watercolour! Also how expressive, speedy and light they can be. Acrylics outdoors create and capture an image immediately, as long as you're prepared with plenty of water and a good range of brushes. We used a Liner brush for the drawn lines and a wide flat brush for the large washes. Take your painting home and build on top of it with thicker layers.



ACRYLIC SLOW-DRYING GEL MEDIUM AND BLENDING

Overcome the problems of smooth blending inherent with a quick drying gel retarder medium. Be economical with your colours; mix a nutmeg-sized amount with a pea-sized blob of gel, and blend and mix to your heart's content. They take much longer to dry out, and if you look at the sky the blending appears very like oils. A layer of blue then a layer of white are merged with a flat brush.



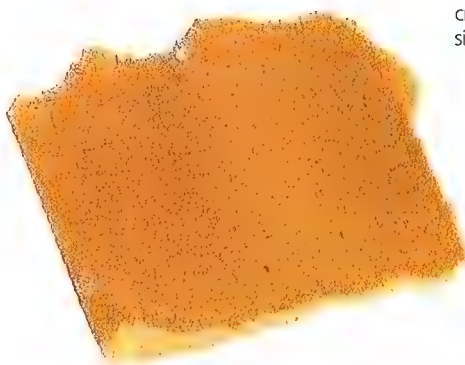
SIMPLY IRIDESCENT

Innovations have continued throughout the 60 year history of acrylics, and now we have interference colours and pearlescent, iridescent mediums to add to their repertoire - not forgetting the eminently fashionable fluorescents. These pearly paints can be used on their own on black paper (as shown here), or on black gesso primed canvas. They can be mixed into other normal shades of acrylic to add that glittery shine.

Paint the picture

Start creating with this medium

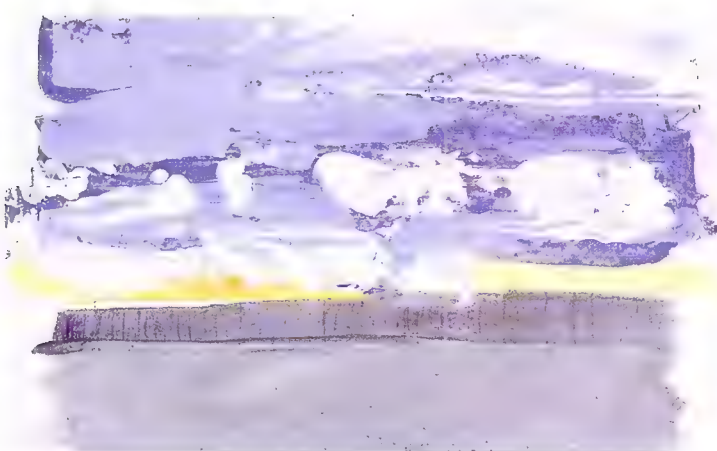
Here we will show a painting in progress. Choose three colours (we suggest Process Cyan, Process Magenta and Process Yellow, the colours closest to a colour printer cartridge). You will be able to mix as many colours as a printer can from them. Use black and white too. Preserve these by mixing them with slow drying gel and create a homemade damp palette. Use a baking tray or plate piled with four wet paper towels or blotting paper and press this down with greaseproof paper, upon which your paint will go. When the top piece dries out, replace it.



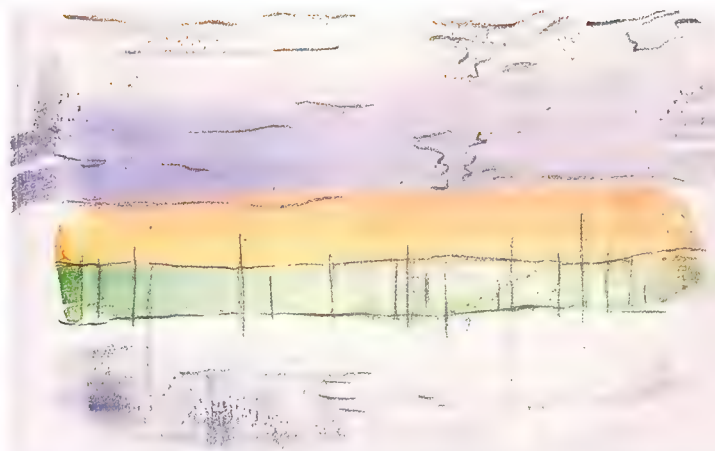
01 Surface preparation Choose the dimensions and type of surface you want to use. We prepared a small sheet of acrylic paper with a thin layer of white gesso primer, and sanded it down to create a smooth surface. Select three or four different sized and shaped brushes, and a knife.



02 A line drawing of your composition Once your gesso is prepared consider how you are going to position your image. Composition can be asymmetrical or balanced, and briefly outline your image lightly with an H pencil to avoid a grubby, smudged background.



04 Palette knife performance Mix up a range of tones based on the purple/blue tones of the sky, ranging from dark to light. Observe the clouds carefully and watch how the tones roll into one another. Use your palette knife to build up layers, from dark to light, with the highlights on top.



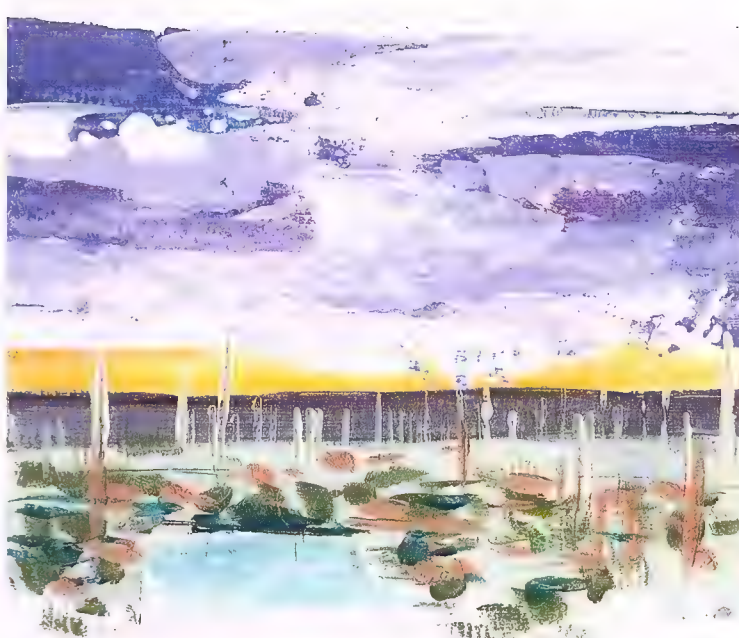
03 Thin watery glazes It's now time to put your colour mixing to the test! Challenge yourself by limiting your palette to the three colours mentioned above. Use a wide flat brush to lay down thin, watery coloured glazes that begin to describe the general colours. It's very important to dampen your brushes in clean water before painting (to prevent the paint sticking to them and stiffening them).



05 Horizontal depths At this point consider a few of the background details. Ensure you retain the orange of the sunset as it offsets the purple clouds, and use the edge of a flat brush to sweep an accurate shade of purply-green across the range of hills. Now top it off with a dark line of purple to accentuate the horizon.



06 The masts Mix a light greenish-pink with plenty of white. To achieve the straight and regular marks needed to resemble a series of masts, use the edge of a straight piece of good quality card. Now randomly mark out the vertical masts over the background hills.



07 Miscellaneous midtones Use your imagination to mix up a whole range of colours to represent the mid tones of the boats. These should be random in size and shape, dotted and as haphazard as can be. You can cover these with texturised highlights later, so be as expressive as you want.

08 Finishing touches

Finally add that extra special x-factor – the essential water reflections. Have glazes sweeping downwards to depict calm water and the aforementioned pale boat-shaped highlights. Use a bit of texture paste mixed in to encourage a vital sense of texture and life. Ignore the temptation to leave your brushes upended in their water pot, causing damage to the shape. Wash them carefully in clean water, then rub a little soap into them and let them dry. This should counteract the ability of acrylic paint to clog them up, and keep them in good working order for next time.



The UK's **definitive** digital camera buyers' guide



EVERY NEW CAMERA FEATURED INSIDE!

£150 CASIO Z80 £230 Panasonic FS20 £300 SONY T300 £2000 Nikon D700

20 PAGES OF DSLRS

DIGITAL CAMERA BUYER

ISSUE 75

The UK's **definitive** digital camera buyers' guide

THE DEFINITIVE REVIEW

CANON EOS 1000D

VS NIKON D60
EXCLUSIVE
HEAD TO HEAD

Can the latest beginner DSLR from Canon become the new sub-£600 benchmark?

SAMSUNG GX-20

Semipro DSLR looks to upset Canon and Nikon

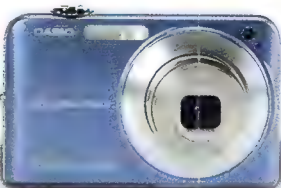
MANUAL COMPACTS
Full control, compact style

PHOTO-EDITING LAPTOPS
Edit your images from anywhere

GUIDE TO LENS SPECIFICATIONS
Focal lengths explained

PLUS! LENSES & ACCESSORIES
Essential kit for your camera

COMPARE CAMERAS AND PRICES ONLINE AT DIGICAMBUYER.CO.UK



ISSUE 75 ON SALE NOW!

Available from all good newsagents, online at www.imagineshop.co.uk



A challenging
shot.

Or a walk in
the park.

Get more from every shot with our expert advice and extensive range of cameras and accessories.

CAMERAS

ACCESSORIES

IMPARTIAL ADVICE

QUALITY PHOTOS

PHOTO GIFTS

WWW.JESSOPS.COM

Freephone 0800 083 3113
www.jessops.com

JESSOPS
YOUR PICTURES. OUR PASSION.

LOOK!

FROM THE MAKERS OF...
COREL® painter™
Official Magazine

Available

Creative resources for Corel Paint Shop Learn all you need to turn your computer into a home

COREL® OFFICIAL MAGAZINE

Paint Shop Pro® PHOTO

NEW!
30 MINS VIDEO TUTORIALS ON THE CD

100 PAGES CREATIVE PROJECTS!

PLUS! VIDEO TUTORIALS ON THE CD

Get started with Layers

- ✓ Apply Layer effects
- ✓ Take control of image edits
- ✓ Understand the palette options

Using the Blur tool

Add speed and drama to photos with Motion Blur

ON THE CD
30 MINS OF VIDEO TUTORIALS

- ▶ QUICK START GUIDE
- ▶ TUBES AND PHOTOS
- ▶ TUTORIAL FILES

ALSO INSIDE THIS ISSUE...

- Shoot**
Take great nature photos
Get out and about with your camera
- Edit**
Fixing lens imperfections
Sort out common lens problems in PSPP
- Create**
Get arty with the Text tool
Mix text and photos for stunning images

ISSUE FOUR
£6.00
0.4
9 771715 705006
www.officialpspp.com

Projects

Welcome to the Shoot part of this magazine, where we introduce you to all the techniques and tools you need to get the most out of your camera.

Improve your Nature photos

Compose the shot
Capture action
Master wildlife images

Improve your photography
Each issue has a practical feature that shows you how to try a style of photography

Tutorial

Enhance with film and filters

Film and filter effects

01 Choose the image
02 Apply the filter
03 Film looks
04 Filter settings
05 Creative effects
06 More filters
07 The final result

Image-editing tutorials
Step-by-step guides to enhancing your photos, from simple edits to more advanced techniques

Create watercolour effects in PSPP

Original photo
Final watercolour effect

Create art with PSPP
Expert advice for adapting PSPP's tools to create digital paintings, illustrations and scrapbooks

ALL YOU NEED TO START CREATING GREAT IMAGE

- Official Paint Shop Pro Photo magazine shows you how to get more from PSPP
- Learn how to use PSPP to edit photos or turn them into stunning digital art
- Use the searchable database on the eMag to find content quickly and easily
- The perfect presents for anyone new to digital art, or why not just treat yourself?

Available online now!

Pro Photo and Corel Painter users
digital studio with **these two great products...**

ENJOY THE FIRST 12 ISSUES
OF PAINTER MAGAZINE ON ONE
INTERACTIVE DVD!



Over 900
pages on
one eMag
for only
£19.99

Each issue is faithfully
reproduced, making the
eMag a useful tool for
any digital artist

Shop

Available to buy online now!
www.imagineshop.co.uk
Telephone +44 (0)1202 586200

ip
IMAGINE
PUBLISHING

eMag

Art Class

Your painter questions answered

experts

On this issue's panel...



Jill Garl

Jill returns once more to share her Painter and artistic knowledge. In no time at all, you will be trying out new techniques and improving your art!



Jim Scullion

Jim is a world-renowned artist and has worked for some very famous clients. He joins us to pass on some of his knowledge, including a tour round his studio!

What you'll find in this section



Software Don't get bogged down in a Corel Painter black hole - write to us and we'll help you work harmoniously



Fine art When it comes to creating art, you often find little niggles that ruin your masterpiece. We sort them out



Illustration Make sure your illustrations are in top form by following our advice

Send in your queries to...

Official Painter Magazine Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset, BH2 6EZ.

Alternatively you can email us at opm@imagine-publishing.co.uk

SHARE
YOUR
PROBLEMS!

Send in your questions
for our experts to answer
at opm@imagine-publishing.co.uk

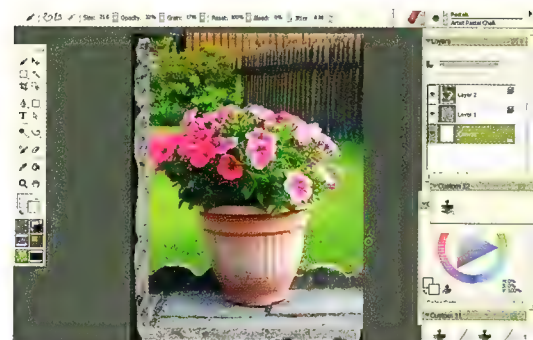


Flowers in bloom

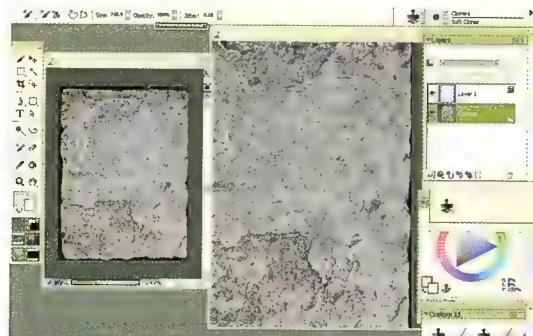
I love gardening and each year I take photographs when the garden is in full bloom. Any tips on how I can use Painter to create a simple painting of some of my flowers?

HAZEL MILES

Unfortunately, the colour and bloom of flowers doesn't last for ever - with some species flowering for only a matter of days or weeks. Painter can help you capture some of that colour to enjoy again and again. We will explore a fairly simple way of creating an unusual and personal piece of artwork. The two photos used in this exercise are one of a pot of flowers on the edge of a patio, and one of a patio slab from the same patio. Open both photos in Photoshop and create a new blank canvas using the same dimensions as the slab photo. Now copy the slab photo as a new layer above the canvas, and repeat this process with the flower photo. The flower photo should be aligned so that the flowers are in the centre of the picture. Save this as a PSD file named 'Flowers'. Now open the slab photo in Painter and use it to create a new paper texture. Using the rectangular selection tool, make a selection encompassing the full slab photo. In the Papers Palette menu select Capture Paper, and in the subsequent dialog box type 'slab' and click OK. Your new paper texture will now appear at the bottom of the Paper Palette.



01 Set up images in Painter Open the Slab Paper Texture at the bottom of the Paper Texture palette. When we open the PSD file in Painter we see that the layers have remained intact. Open File>Quick Clone. Arrange both the clone file and the Flowers file side by side in your workspace, and ensure that the Layers palette is visible.



02 Create a background Click on the Flowers file and hide the top layer by clicking on the eye icon in the Layers palette. Return to the clone file, highlight the canvas layer, and by using a Soft Clone brush at 100 per cent Opacity, clone the slab onto the canvas.



03 Paint the flowers Activate the Flowers file and reopen the top layer by clicking the eye icon. Activate the clone file and open the Pastel brush, choosing Artist Pastel Chalk. Click on the Clone Color stamp in the Colors palette. The flowers can now be cloned, following the contours of the leaves and petals. When finished, select Effects>Apply Surface Textures, highlight Paper in the Using box and click OK. The pastel flowers will now appear to be embedded on the slab.

Paint an action shot

Having painted some sports paintings with vibrant colours and detail, I feel that they look frozen and lifeless. I want to experiment further with them but I don't know how to move forward. Can you help?

KELLY HARRISON

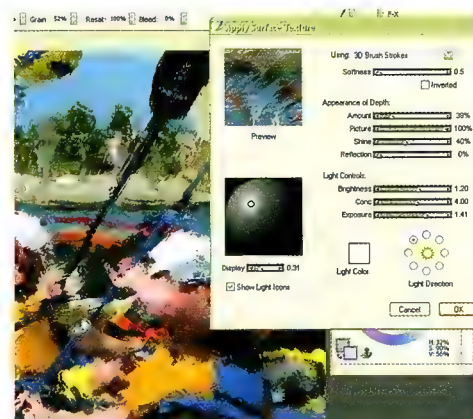
Portraying action and movement in sports paintings can be done in a number of ways, including the use of colour and tone, abstract shapes, and the blurring and smearing of images to convey direction of movement. It all depends on the final purpose of the painting. Sometimes a realistic detailed painting which freezes the subject in time is what is required to help convey the effort, power or determination of the subject. Occasionally a subtle manipulation is all that is needed – the blurring of a ball, bat or limb indicating speed and direction. But there are occasions when the activity is so busy that more manipulation is needed. In our example we will do this in Painter using the F-X Graphic paintbrush. Here we use a painting previously created in Painter using mainly oil brushes. It depicts some action during a game of canoe polo. On a recent trip to the Falkirk Wheel we arrived to discover that the Scottish Canoe Polo Championships were taking place in the outdoor waterfront at the Wheel, and we were able to sit at the water's edge and take photos of this very fast and action-packed sport. One of the photos taken was later used as a reference for the painting used in this example.



01 Import painting We opened the polo painting in Painter. The painting was an accurate representation of the sport, but was a little too detailed and gave the impression of a moment frozen in time. Although bright colours were used and much movement was portrayed in the water, the painting still lacked excitement. We then opened the FX Graphic paintbrush Size 8 with Opacity of 35 per cent.



02 Start anew We selected File>Quick Clone and clicked on the Clone Color stamp in the Colors palette. We can now start painting, by initially following the contours of the figures. We then repainted over them in the direction of the movement. The brush was resized to 16.9 to add more distortion to the water.



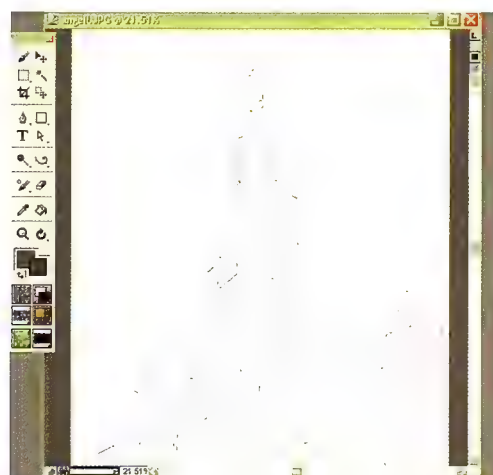
03 Add the finishing touches Once the painting is completed and we are happy with the results it can be saved. In this instance we continued to add a final effect. We selected Effects>Apply Surface Texture and ensured that 3D Brush Strokes was highlighted in the Using box, then clicked OK. The final painting now has more texture and movement, while still retaining a degree of reality.

Add some depth

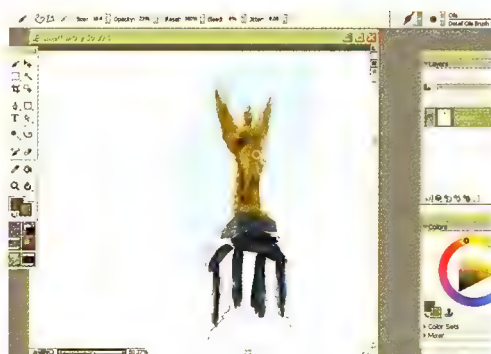
I enjoy painting detail in buildings, such as sculptures and ornate architecture, but my paintings seem to lack depth and atmosphere. Can you offer any advice?

DEREK FIELDS

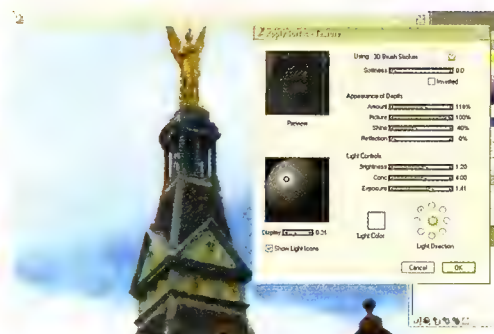
When we're painting buildings there can be a tendency to make the rendition too realistic, with perfect detail and accurate colours. But if the painting lacks expressive colour and tone it can lack atmosphere. Some colours recede, while others come to the forefront of a painting. The reds, oranges and yellows convey a sense of warmth, while the blues and greens are cooler and can be more distant in the painting. The warm and cool colours complement each other because they contrast with each other. Placing complementary colours alongside each other can have a powerful effect. In our example we used warm oranges and browns alongside cool blues and greys to help give the architecture a feeling of depth, life and form. The reference photograph used in creating this painting portrayed the whole building. However, the main point of interest is the gold angel on the roof. We chose to portray the angel and just enough of the building detail to hint at the overall structure. We think the end result is far more appealing than the building as a whole, as seen in the reference photograph.



01 The drawing A fairly detailed sketch of the angel and the desired parts of the architecture is opened in Painter. The Thick And Thin Pencil variant is used to help tidy up some of the sketch. The Straight Line Strokes variant is used to straighten up some of the longer lines in the sketch.



02 Add colour Using the Oil>Detail Oils Brush set at 23 per cent Opacity, we start to add basic colour and form to the sketch. We work directly onto the sketch, which will be lost as the colour builds up. At this stage we are shaping the structure using a variety of shading with complementary colours.

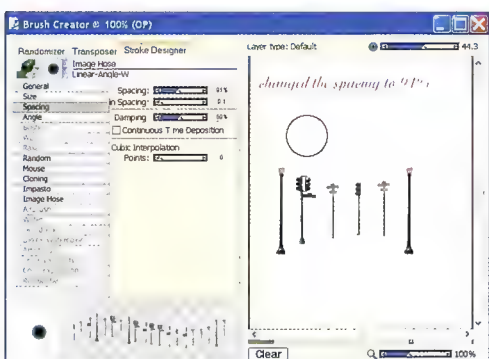


03 Add texture The painting is completed using a variety of oil brushes. Once completed, select Effects>Apply Surface Texture and ensure that 3D Brush Stroke is highlighted in the Using box. The detail of this painting shows that individual roof tiles and brickwork were not painstakingly re-created. Instead we used dabs of paint of varying hues to give the overall impression of detail.

Apply more control

I've been playing with the Image Hose after reading last month's Brush Primer. It scatters things quite randomly, which is great for leaves and flowers, but I want to use the Little Houses and Urban Fixtures variants to start off a painting of a street. Is there a way to make these variations evenly sized and spaced?

KATHRYN WILLIAMS



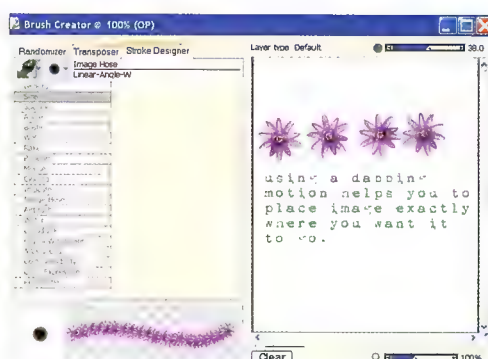
01 Use spacing Change the spacing. In this example we've dropped it to 91 per cent, allowing the Urban Fixtures to be spaced further apart. Also, remember to drag your brush horizontally to help line up your fixtures in an even row.

The Image Hose is a fun tool to use for creative effects. Like you say, it is great for flowers and leaves as they scatter randomly to create exciting and unexpected surprises. But sometimes you will want to have more control over where these images land. One way to do this is to go into your Brush Controls. In here you will be able to make changes to the way this brush behaves. For example, you can

change the distance between images with the Spacing control. While you are experimenting with these controls, you will be able to see your changes in the Preview window as well as painting them into a blank canvas to practice. In order to have more control over where your image lands you should use a dabbing motion, rather than dragging your brush straight across the canvas.

02 Image Hose variants

Experiment with the Image Hose variants. Each variant affects the behaviour of the brush in different ways, changing the direction or angle. For this example the variant is set to Linear Size W.

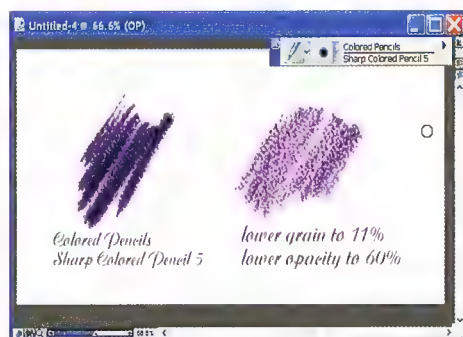


03 Dab the brush Consider dabbing your brush strokes on. This is a way to have control over where your image is going to land. Sometimes you will want a random spray of images, and sometimes you'll want to have more control over them.

Effective colouring

Is it just me, or are the Colored Pencil brushes in Painter quite unlike 'real' coloured pencils? I'm not complaining, there are some nice effects – but how do I use them effectively?

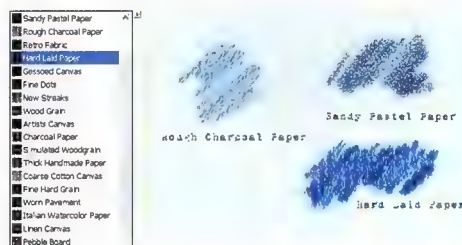
JAKE WILEY



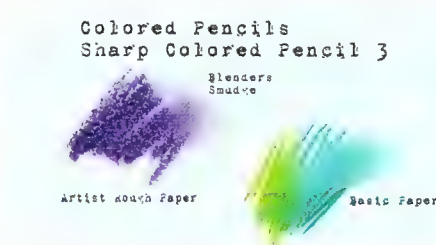
01 Change settings Try lowering the grain and opacity to create a softer light touch to your coloured pencils. In this sample you can see how much texture is revealed through the pencils by reducing the grain and opacity percentage.

When you are trying to create a piece of art that has a coloured pencil look, there are many brushes in the Colored Pencil category to help you. Using different colours of paper with the Colored Pencils is also a beautiful alternative to white. By studying traditional coloured pencil artwork, examine how the pencils are applied as well as how they are blended, then work with the settings in the Property bar to replicate the look you are trying to accomplish.

Changing the paper texture will also have a huge bearing on your results as well. When working with the Colored Pencil brushes, take some time to experiment with paper textures, grain and opacity settings. Try out different blenders to see how they react with the pencils. Changes in these features will result in many different looks. Experimenting with different setting combinations to replicate the look you are going for. You could find a new look that you like even more!



02 Paper texture Changing the paper texture will affect your coloured pencils in a big way. The blenders will also react differently depending on the paper texture you choose. Changing the paper texture before you start to paint will give you a stronger effect compared to adding texture when you are finished.



03 Use blenders Experiment with different blenders to see how they affect the Colored Pencils category you choose. In this example the Smudge blender was used with two different pencil markings and paper textures. You can see that all the variables will come together to create different results.

Which tools?

Q I use Painter and Photoshop and would be interested to know what equipment and tools a professional digital artist would use in their studio?

LEILA BAKER

A This is one of those questions that artists are asked time and time again. It is personal to every artist, so I (Jim Scullion) can only answer it from my own perspective. If you are

planning to create a studio workspace in your home, my advice is to make it as comfortable as possible, and gradually surround yourself with things that make your life easier. Here I can give you a little snapshot of what I use in my working day. I have the luxury of working from my own home, and my studio is based in a room at the top of my house. As you can see from the main photo I work at a desk with a computer, just like so many people do in their everyday lives. I have a window to the left of my desk which allows natural light, fresh

air and a great view. I have a leather upholstered chair – don't skimp on buying a chair, it must be comfortable as you will spend many hours in it! To the far left of my desk I have a large format printer which is invaluable for creating hard copies of my work, and producing a portfolio. My monitor is deliberately situated under the sloping roof to protect it from stray light and unwanted reflections.

Main equipment

My computer sits to the left of my desk and contains three DVD writers. Next to it on the table sits a 500GB hard drive and an Ipaq which constantly reminds me of deadlines. On the desk are a Wacom A4+ tablet and Wacom airbrush and pen. An MP3 player is always connected to the speakers, although I use headphones at night.

Light and scanner

Here I have a high resolution scanner, and a small touch lamp which produces fairly subtle unobtrusive light when I'm working at night. I always have a pen and notepad to hand in case I need to make notes or sketches. The bottle of drink is a permanent fixture, as is the photo of my wife on the shelf!



Extra essentials

Here I have a laptop which I use mainly for accessing the internet, and for use in my workshops. I also have numerous CD cabinets filled with CDs and DVDs containing copies of my work, along with reference materials and photos. I also store resources here, like books that I will be using in current work. The rest of my studio contains shelves filled with reference material and a couch for resting on. Please note that it does not contain a phone!





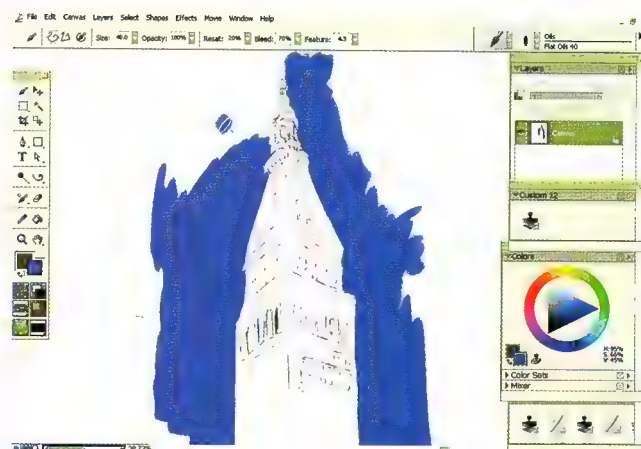
Attractive cityscapes

Can you help me to paint night cityscapes that aren't too dark and drab?

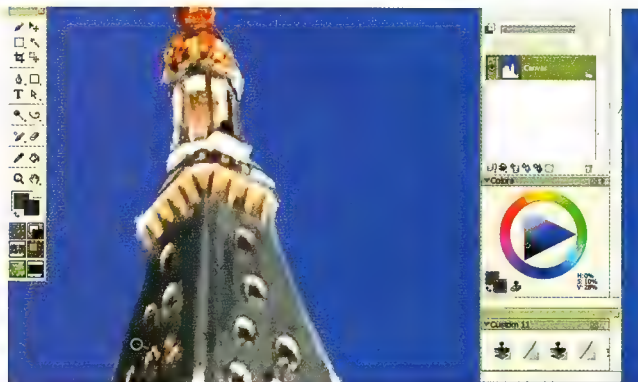
DAMON STEPHENSSON

Cityscapes can be quite breathtaking and colourful, particularly when painted during the day. Night-time scenes can be just as powerful, but are somewhat more difficult to create. There are many wonderful panoramic photographs of cityscapes at night, which are created after much preparation and a great deal of hard work. Anyone hoping to create something like these to work from using basic digital cameras will be sorely disappointed. However, almost any sketch or daytime photo can

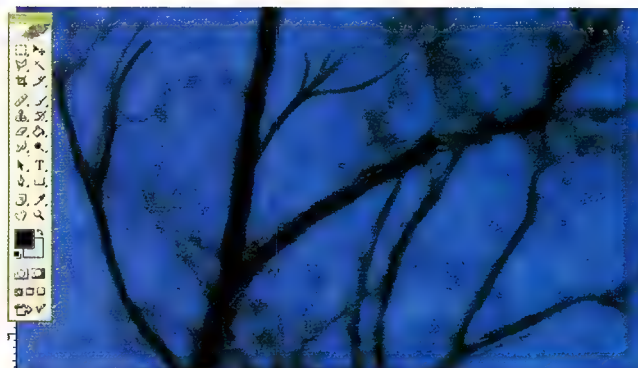
be painted as a night scene if the process is planned out and thought through logically, taking into consideration light sources and shadows. In our example we will attempt to portray a New York cityscape at night. We will attempt to capture the deep rich cobalt blue of a pre-dawn sky, which is often seen in New York. This will be combined with the golden lights in a couple of Manhattan buildings. We will use a very sketchy drawing as a basis and our buildings will lack any architectural detail, other than the suggestion of lighted and darkened windows. The lack of detail will be disguised by shrouding a substantial part of the scene in dark, almost black, trees and branches. The darkness of the trees will allow our buildings to stand out in the darkness.



01 Sketch This painting starts with a very basic sketch created in Painter using the Pencil>Thick And Thin variant. The background colour is added with the Oils>Flat Oils 40 brush, using a cobalt blue colour to help establish the New York pre-dawn sky.



02 Add colour Once the sky colour has been added we work on the buildings. Here we use various oil brushes and add what little detail there is with the Fine Camel brush. The white paper, yellows and oranges are used to convey light sources in the buildings.



03 Final texture Trees are added to distract the viewer from the lack of detail in the buildings, and to give some depth to the painting. Effects>Apply Surface Texture is used to add texture to the paint strokes and lighting to the surface. The overall effect of the finished painting is one of a night-time scene with both depth and brightness.

Next month | issue twenty-two

COREL[®]
painter[™]
Official Magazine

next month

eShop
Visit the
Official Corel Painter
online shop at
www.imagineshop.co.uk
for back issues
and subscriptions

Kirsi Salonen

Finnish fantasy artist Kirsi Salonen takes us behind the scenes of her dramatic and detailed paintings

Inspirational projects

Expert tuition from the very best Corel Painter users in the creative business

Art techniques

Get to grips with traditional art techniques and see how they can improve your paintings

In-depth tool guides

Discover exactly how all the important Corel Painter tools and commands work

Next issue on sale 9 Oct 2008

Using the products

The Nikon Coolpix S550 is great for capturing hazy natural shades for some Impressionistic Painter wizardry!

The best products out there to extend and improve your Corel Painter experience

The creative products on test this issue...



NIKON COOLPIX S550

Smile for this tiny compact camera with its advanced Face Recognition feature that lets it effortlessly capture cheerful, glowing portraits



HP PHOTOSMART PRO B9180

This professional quality inkjet printer can handle a wide range of paper sizes and textures thanks to its specialist paper tray



BOOK REVIEWS

Get some creative inspiration for a wide range of painting styles; experiment with woodlands in watercolour and learn to create sci-fi concept art



KRYLON GOLD LEAFING PENS

Discover the ancient art of gilding in an easy, no mess, no fuss format with a range of metallic hues to choose from

Reviews

Nikon Coolpix S550

£150 | Take photos without pressing a button with the Nikon Coolpix S550

The ever-moving world of digital cameras has produced some superb innovations, such as Face Recognition and touch screen menus. By making the whole image-taking process as simple as possible, the chance of missing a moment looking for the right button is even smaller. Nikon have gone a step further by making the user input as minimal as possible with the Smile Detection system.

Once activated, the S550 will register when the subject is smiling and take the shot – without the user having to do anything. It may sound like a fanciful idea on paper, but in practice it actually works surprisingly well. The smile has to be held for at least a few seconds, but the camera will take a shot within a few seconds of the Face Recognition focusing on a person within the frame. For children it can be somewhat hit and miss, but as long as the subject is willing to hold

"Once activated, the S550 will register when the subject is smiling and take the shot – without the user having to do anything"

still for a moment the end quality is relatively decent. There's definitely a 'sweet spot' for taking the image, but normally it's because getting any closer would ruin the composition.

Tracking down the Smile and Face Recognition is simple enough, as a single press of the Mode button brings up the option almost immediately. There are plenty of other elements to the camera within this menu, including a Movie and Voice Recording mode. With the simplistic manner in which the menu is structured it's very straightforward to find an option, select it, then change it where needed. Even when the Scene

mode is employed, the function of the Menu button changes to easier access to the desired settings. Such an intelligent grasp on structuring a menu system and features that the average beginner will need to get to quickly makes the choice of buttons somewhat confusing, as each are small for the average adult finger.

The Mode, Playback, Menu and Delete buttons are all the same size, which is about a third of the width of an SD card. The amount they're recessed into the body is also something of a worry, especially as the build quality doesn't feel particularly reassuring. Where the circular d-Pad and OK button serve their functions well, the Zoom control is once again far too small. With 5x magnification to control, the amount of leeway between nothing and full zoom is too little, meaning small taps are required to get anything approaching small increments. The

zoom is incredibly useful, making this oversight of the control a real letdown. Framing is simple with the clear LCD screen, which may not be as big or sharp as some of the competition, but makes the images clear enough to snap and review without the need for a magnifying glass. The menu system also plays to the screen's strengths, opting for large, simple symbols and clear text for all of the options, ensuring there's no confusion as to what is being selected.

With the rest of the camera being unpredictable in terms of quality, being able to gauge the image quality proved reasonably tricky. Fortunately the



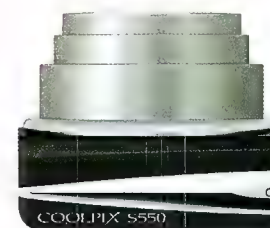
➤ Zoom control

The zoom rocker switch has far too little travel to control the 5x magnification adequately, which makes the zooms too sudden and difficult to temper



➤ Small buttons

For the average sized fingers the buttons at the back of the camera are definitely too small, which makes it impossible to use anything but the tip of your finger when pressing them



➤ 36mm lens

While the lens isn't particularly wide the shots taken are of an impressive level of quality for a budget camera. Landscape may not be the S550's strength, but it performs well

➤ Face Detection

Even though the main subject of the shot is in focus, the background isn't completely lost. Exposure also remains constant, so the lighting is reasonably decent throughout





➔ Connection socket

Instead of having two cables to output the images to the television or computer, the Nikon S550 has a single lead. This does make losing the cable something of an issue though, as it's Nikon specific

end results were, for the most part, decent. And it especially excelled in portraits. The skin tones were reasonably accurate, showing just the right degree of saturation to make the subjects look healthy and the images welcoming. As with many of the Face Detection cameras, the background tends to be lost when the foreground is being used for both focus and metering. Although this ensures the person in shot is perfectly sharp and bright, it can make them look separated from the background due to all of the camera's attention being focused toward one subject.

The Nikon S550 has one of the better Face Detection modes of current compacts, which means that the person in shot doesn't look like a cardboard cutout, and any interesting

background elements can still be made out. Although it can take its time, the end results from the Nikon Coolpix S550 are pleasing more often than not.

The Coolpix S550 is a strange mix of some excellent features, good image quality and ease of use encased in a body that has some poor buttons coupled with a flimsy build. The positives may outweigh the negatives here, but it certainly doesn't stop the camera feeling far cheaper than it actually is. With the competition for shelf space hotting up, the consumer will have to get past first impressions in order to get to the true nature of this clever little compact that certainly outperforms its surroundings, and not to mention plenty of its closest peers.



➔ Choice of scenes

Each of the menu screens plays to the strengths of the S550, with each of the symbols large and obvious. The colours are basic and the text easily readable, making everything quick to access



➔ Image quality

For everyday use there isn't too much that the Nikon S550 does badly, with the poorer shots being adequate at worst. Colour quality and focus are reliable enough for most genres

Nikon Coolpix S550

Price	£150	LCD	2.5"
Web	www.nikon.co.uk	ISO sensitivity	64-1600
Phone:	0845 450 0155	Exposure modes	A, P, 16 Scene
Megapixels (effective)	10	Metering options	A, MS, CW
Max resolution	3648 x 2736	Flash modes	Auto/RE/Fon/Foff
Sensor information	1/2.33 inch	Connectivity	USB/AV
Lens data	36-180mm	Weight	120g
Zoom	5x	Dimensions (mm)	90 x 53.5 x 22
Focus/macro	35cm-inf/ 10cm-inf	Batteries	Li-ion
Shutter speed	4-1/2000 sec	Storage	SD/SDHC

camera specs



➔ Smile Detection

The shutter release doesn't even need to be pressed in order to take a shot, as the clever Smile Detection feature can work out when the subject is ready to be photographed. Your subject will need to hold still for a few seconds for this to be effective though

What we like

Clever face detection
Decent image quality
Simple menu

What we don't like

Cheap feeling
Small buttons
Too lightweight

we say

The buttons are a little too small and the build weak, but the image quality and clever features make this a diamond in the rough

Features

9.0
Ease of use **7.0**
Quality of results **8.0**
Value for money **7.0**

verdict

Overall score 8.0

HP Photosmart Pro B9180

£510 | Fast drying photo-quality inkjet printing at up to A3 paper sizes

The HP Photosmart Pro B9180 is one of the larger desktop printers on the market – if you take ‘desktop’ to mean ‘a behemoth that looms broodingly over your entire work area’, that is. Nearly a metre wide and weighing in at 22 kilos – over three stone – you won’t want to move it around much. This is a printer designed for those who are lucky enough to work from their own dedicated studio, or who at least have the benefit of a large workroom and a sturdy desk at home.

Despite its size and weight, some aspects of this printer are unexpectedly fragile. The extendable output tray can be pulled out over the printer’s paper trays to accommodate A3 print-outs. It’s not quite as sturdy and firm as we’d like, and we recommend putting the printer on a work surface large enough to accommodate the output tray rather than allowing it to dangle off the edge of a desk, wobbling with every passing breeze and running the risk of breakage.

Setting up a printer of this size and calibre can be daunting, but the most awkward thing we found about the setup of the HP Photosmart Pro B9180 was dealing with its weight.

Inserting the eight Vivera ink cartridges – the obligatory photo black, cyan, magenta and yellow, accompanied by light cyan, light magenta, grey and matte black – and the replaceable print heads is surprisingly simple once you’ve got the unit set up on a desk.

The regular paper tray itself was a little temperamental on our test unit, requiring a good tug to open it and a similarly assertive shove to close it again, and beware of it getting stuck around three-quarters of the way in. It’s accompanied by a speciality paper tray for media up to A3 in size and of more interesting textures. Performance is noticeably better on smooth photo paper than on rougher surfaces, with colours bright and lifelike without smears, although we haven’t had the opportunity to test heavily-textured papers which have been smoothed with a digital ground. A colour calibrator is included with this printer, and making use of it will result in much better output – although this is more down to the fact that your screen and printer will be in sync rather than displaying colours inconsistently. On smooth paper there is very little noticeable grain or pixilation, giving you high quality prints every time.



Colour display

Ink cartridges

Print output

Paper tray

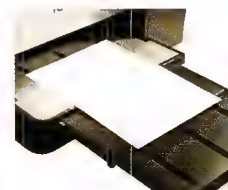
specs

HP Photosmart Pro B9180

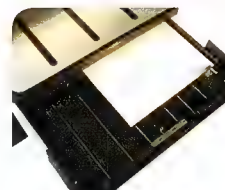
Company	HP	Website	www.hp.com
Price	£510 including VAT	Minimum requirements	Intel Pentium II 233 MHz (or equivalent) or higher, 256 MB RAM, 16-colour SVGA monitor or better
Operating systems	Windows XP, Windows Vista, Mac OS X Leopard		



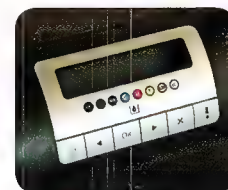
Ink cartridges
Eight ink cartridges in easy-to-use colour-coded slots are channelled through four print heads



Output tray
The extendable output tray easily accommodates A3 prints, but make sure it's well supported



Paper trays
The regular and speciality paper tray can between them accommodate a wide range of media



Display
A small control screen provides handy information about calibration cycles and ink levels

we say

What we like
Colour calibrator
Comparatively low ink usage
Ease of use and setup

What we don't like
Size and weight
Delicate output tray
Unwieldy main paper tray

verdict

An easy-to-use printer with added extras and above-average performance for an inkjet. A great choice for your first semi-pro printer

Features
8.0
Ease of use **8.5**
Quality of results **7.5**
Value for money **7.5**

Overall score 8.0

Introduction to Painter

\$49.00 USD | Ryan Church mixes basic techniques with sci-fi

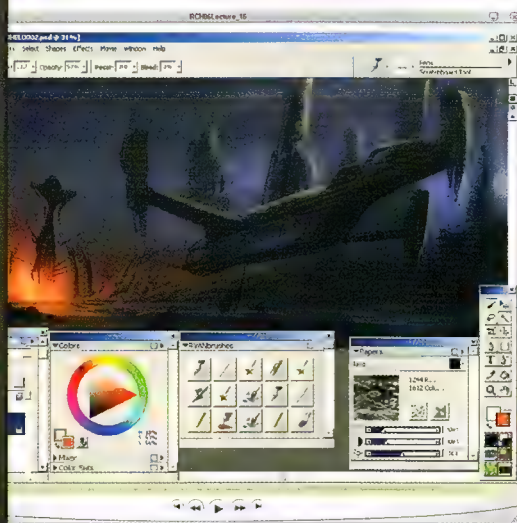
There are some people who just aren't keen on many of the Painter video tutorials out there. While they've been put together by some of the brightest luminaries in the Painter world, some viewers want something a little bit grittier and cutting edge. Something involving space creatures and imagined worlds. If you fall into this camp, the tutorials from The Gnomon Workshop are for you. A repository of digital art know-how, this site favours (and caters to) sci-fi, concept and comic book artists predominantly, and Ryan Church, a concept designer on the newer *Star Wars* films, is one of the instructors. Introduction To Corel Painter is a basic intro DVD with a difference; in place of still life paintings there are spaceships, instead of working through more traditional subjects, you'll work through a range of planetscapes and imaginary vehicles. This disc (or digital download, if you prefer that format) has a running time of over three hours, and over that period you'll see Church build up one of his unique images in real time. As he does this, he'll take you through the basics of Painter – from learning your

way around the interface and workspace to customising hot keys and brushes, using papers and layers and working with the Shapes tools.

In this respect, Ryan Church's Introduction To Corel Painter is no different to anyone else's – it goes over the basic knowledge you need to get started with the program. This is great if you're not so keen on watching more traditionally-based tutorials, although if you're not a sci-fi vehicle designer you may not get as much from the second half of the disc. Techniques for refining and developing these objects can be applied to other artwork, but not as generally as say, portraiture, still life and landscape techniques. It is, however, a fascinating insight into Church's unique methodology, and there's plenty in there that can be used or reinterpreted if you're painting buildings or dramatic fantasy landscapes.

The voiceover style is pleasantly informal: "Screw it, let's just rename it Mud!" says Church as he begins to show how to work with custom brushes. This is fortunate, as Church has one of those pleasantly laconic, sleep-inducing voices, and without a little mild cursing and laughter it would soon have you drifting off!

"This is great if you're not so keen on watching more traditionally-based tutorials"



Introduction to Corel Painter:

Company
The Gnomon Workshop

Operating systems
Windows XP,
Windows Vista,
Mac OS X

Price
\$49.00 USD

Website
www.thegnomonworkshop.com

Minimum requirements
QuickTime or a
DVD player

specs



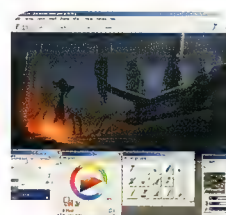
The Gnomon Workshop

This disc comes from the Gnomon Workshop, a one-stop digital resource for sci-fi artists



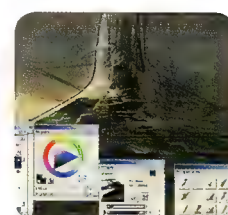
Workspace and the interface

Ryan Church works on long, low images, so you may see the interface in a different light



Sci-fi subjects

Ryan Church specialises in sci-fi, particularly spaceships and vehicles, so his tutorials do revolve around this subject



Unique techniques

The simple, but highly effective techniques showcased on this disc are unique to Church's way of working

What we like
Informal presentation
Mix of basic and advanced techniques
Will appeal to a younger audience

What we don't like
Very specialist subject matter

we say

This is a great introduction to Painter for would-be comic and concept artists

Features
7.5

Ease of use
9.5

Quality of results
8.0

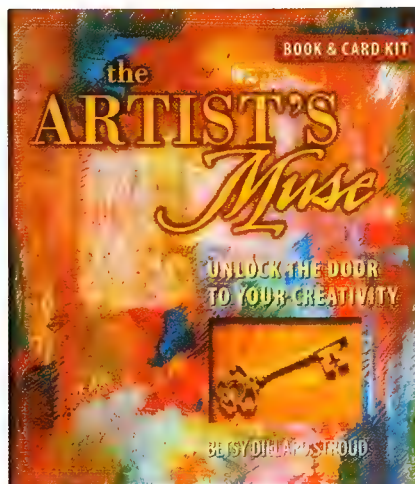
Value for money
6.5

Overall score 8.0

verdict

The Artist's Muse

\$26.99 USD | A guide to get inspired and creative for artists



► Behind the mask

Betsy Dillard Stroud's book encourages hobbyists to make connections in their artwork between subject matter, colour, medium and their own thoughts and feelings

Fire up your joss sticks and prepare your mind to meditate on the ineffable power of creativity – that's the message from this book by artist, writer and art group leader Betsy Dillard Stroud. Part self-help book, part hobbyist's guide to exploring art techniques, it's accompanied by three decks of cards of various shapes and sizes that you can use to get a bit of instant inspiration. Replete with words like 'empowerment', it refers to the main tone of your paintings as the 'Mother Colour' and picks its creative advice, and both artistic and meditative exercises, from a mixed bag of non-specific religion, philosophy, Jungian psychology and New Age spirituality.

If you're not a fan of this kind of thing then you're probably never going to be inspired to even pick this book up, let alone read it or work through its exercises. Similarly, professional artists on tight deadlines and commissions aren't going to have the time or the inclination to spend the recommended amount of hours daydreaming and doodling, and are far more likely to spend the brief time they have outdoors trying to remember to pick up some milk on their way home instead

of meditating on the supreme creative force of nature. For hobbyists with the dubious luxury of getting truly bogged down with creative block, however, it's a fun tool that allows you to explore new techniques and new ways to find inspiration. The artwork that adorns the pages of this book is a catalogue of jewel-toned semi-abstracts bedecked with rainbow coloured dancers and flowers. So if you want to be inspired to create this kind of material then you're onto a winner. A range of artists are featured, mainly drawn from the author's art groups and social circle, which serves to reinforce the book's overall agenda.

Even the most hard-bitten would find it difficult to be cynical about the accompanying cards though. While we're not buying into the idea that they're some kind of artistic Tarot that will enable us to open the doors of perception, we've had a great deal of fun picking a painting's subject, colour scheme and technique with them – even though not all of the combinations are workable as art.

Author
Betsy Dillard Stroud
Price
\$26.99 USD
Publisher
North Light Books
ISBN
978-1-58180-875-9



► Inspirational exercises

The Artist's Muse is divided up into chapters complete with practical exercises, which deal with different aspects of creativity and awakening inspiration



► Dippy doodles

Author Betsy Dillard Stroud makes much of the art of doodling; being inspired by nonsense words and rhymes and playing with media to see what happens



► Take it outside

Despite the prevalence of abstract artwork on these pages, much is made of taking the time to enjoy and experience the inspiration found in the natural world



► Jazz hands!

There's a whole chapter devoted to the 'liberating, shamanic' experience of painting a subconscious, unforced image to the tune of a jazz soundtrack

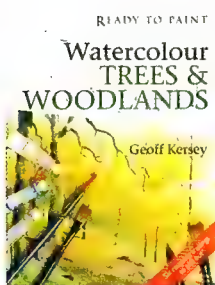
Trees And Woodlands

£8.99 | A quick route to painting watercolour landscapes

Author
Geoff Kersey
Price
£8.99
Publisher
Search Press
ISBN
978-1-84448-330-3

Most of us have the creative urge, but often through lack of practical art experience or tuition we haven't always got the drawing ability to bring the art in our heads to fruition. Luckily there has always been a range of ways for less-skilled draughtsmen to enjoy the fun aspects of painting, like experimenting with colour; whether it's starting out by working with clones, or just good old-fashioned tracing paper.

Geoff Kersey's book from the Search Press Ready To Paint series falls into the latter camp, offering a selection of tutorials for painting a variety of British woodland scenes, from snowy to bluebell-carpeted. Six reusable sheets of tracing paper with line art fill the centre of the book; you can either trace and double-trace them the traditional way using a 2B pencil, or you can take the digital approach and scan them ready for importing into Corel Painter.



➤ Introduction to watercolour

Artist and author Geoff Kersey discusses the importance of working loosely within the line art provided to create your own composition



➤ Simple tutorials

Tutorial exercises are easy to follow. They're arranged and written simply, in clear language, which matches the simplicity of the medium

➤ Line art

Line art for six sylvan scenes is included on tracing paper for you to trace or scan to start off your own woodland watercolour art



Mechanika

\$22.99 USD | The guide for serious sci-fi scribblers

Author
Doug Chiang
Price
\$22.99 USD
Publisher
Impact
ISBN
978-1-60061-023-3

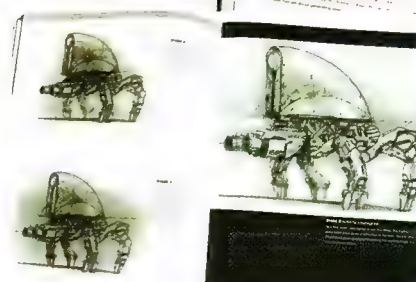
Concept artist Doug Chiang has worked on the new *Star Wars* trilogy, the movies of *Beowulf* and *The Polar Express*, and on the forthcoming Disney film *A Christmas Carol*, due for release in 2009. He has one Clio award, two Baftas and an Oscar to his name, and is the executive vice president of ImageMovers Digital. He really knows his stuff, and fortunately for would-be and already established sci-fi artists, he's sharing his knowledge.

Heavily workflow-led, his book *Mechanika* kicks off with a fantastic range of factfiles and lists of tools, software and methodologies to help the professional artist. Those who spend a fortune on paints will be surprised to learn that Chiang blocks out most of his work in simple grey markers and blueline pencils. His studies of alien architecture and vehicles all have to pass his 'Design Quick Test', a set of five questions every professional concept artist should always ask themselves.



➤ Build up your sketch

Chiang kicks off each tutorial by showing you how to draw and block out a simple, futuristic shape using nothing but pencils and grey felt tips



➤ Action lines

Chiang illustrates the importance of paying more attention to 'action lines' rather than perspective grids, to give futuristic concepts life and movement

➤ Finishing school

Turning sketches into full colour compositions is also covered, with reference to both traditional paint and software techniques





► **Sumptuous decoration**
Whether you apply just a light coating of gold leaf or go all out, the results are spectacular!

Krylon leafing pens

Create luminous gilded effects with gold leafing pens

Tutorial info

Artist
Anne Carter-Hargrove

Time needed
10 minutes

Skill level
Beginner

From the luminous paintings of the early Renaissance to Gustav Klimt's 'golden phase', artists have used precious metals to add warmth and richness to their work. The ancient craft of gilding involves using a gilder's tip to pick up microscopically thin sheets of beaten gold and meticulously apply them to a painting. The process is such a delicate one that artisans of the medieval period went to great lengths to purify themselves before doing gold work.

Luckily for us, there are now simpler (and less expensive) ways to embellish digital art with a luminous gilded finish.

One way is to use Krylon Gold Leafing Pens. These smooth-flowing paint pens come in five metallic colours: pale gold, 18-karat gold, silver, copper and red shimmer. The paint from the pens dries to a lustrous finish that resembles actual gilding or silver plating. The tip of the pen is chiselled so that the artist can draw thin lines, as well as filling in any larger sections.

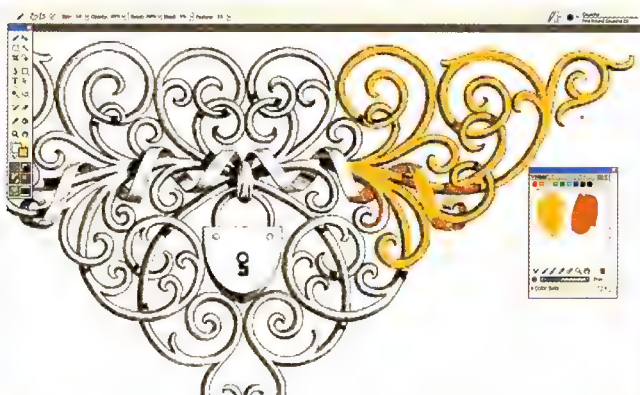
Gold leafing pens are best used with quite a subtle touch – less is definitely more in this case. Since the leafing colours are quite saturated they can easily overwhelm a painting. But if used

appropriately – to highlight edges or add just a glint of gold to a fruit basket, for instance – the gold leaf can be a wonderful enhancement to digital art. Since they're quite inexpensive (about \$7 USD each), it's easy to experiment and play around to find just the right touch.

In this tutorial we'll be using a royalty-free design from a collection called Florid Victorian Ornaments, published by Dover Publications. We'll prepare the design in Painter, print it out on inkjet watercolour paper, and then use Krylon Gold Leafing Pens in shades of gold and silver to illuminate the design.

Gild a Victorian design

Embellish using Krylon Gold Leafing Pens



01 Prepare the underpainting We'll open the Victorian design in Painter, and paint with a Gouache brush to provide a gold underpainting. Try to match the colour of the underpainting to the colour of the leafing pen so that you can let bits of the paper show through when you use the leafing. Now print out the design onto inkjet watercolour paper.



02 Paint with the leafing pen With the cap on, shake the Pale Gold Leafing Pen well. Then, with the point down, press the pen up and down on scrap paper to get the paint flowing. When the tip is saturated, use the flat edge to fill in the main sections that you want gilded. To blend the leafing you can gently smudge it with your finger.



03 Highlight and shadow To apply a shadow to the gold leafing, prepare the 18-karat Gold Leafing Pen in the same way. Now use the chiselled edge of the pen to apply this darker shade of gold to areas that you'd like shaded. You can choose other accent colours that work with your painting – but remember to be subtle. As the leaf dries, it will take on the sheen of gilding.



04 Dry and admire
The gold leafing will be dry to the touch in ten minutes, and ready to handle in two hours. Use this exercise as a starting point to experiment with different uses and combinations of the pens to create your own luminous works of art.



Gold leafing substrates

Inkjet fine art paper, such as cold press watercolour paper, is an excellent choice for paintings that will be gilded. Inkjet canvas will work, but the texture of the canvas will show in the gilding, and glossy photo paper is too slick to absorb the leafing. If you're adventurous, you could use Golden Digital Grounds to print on handmade paper, then add gilding to the paper for some extra texture and shine.



Gold leafing resources

Krylon Gold Leafing Pens are available in all five colours through online art stores, such as www.misterart.com or www.dickblick.com. More details about the pens and where to purchase them can be found at www.krylon.com. If all this has inspired you to learn more about the ancient art of gilding, a great place to start is at www.societyofgilders.org. Just make sure to purify yourself first!



CorelDRAW® GRAPHICS SUITE X4

Limited offer: get a **FREE** mobile **160GB LaCie hard disk** worth over £65 when you purchase CorelDRAW® Graphics Suite X4*

Legendary graphics power is all around you. With CorelDRAW® Graphics Suite X4's advanced illustration, layout and photo-editing tools, you can create anything from distinctive logos and signs to striking marketing materials and eye-catching web graphics for your business.

This irresistible offer is valid from 1st September to 31st December 2008. **For details visit** www.corel.co.uk/littledisk

amazon.co.uk [Insight](http://Insight.co.uk) MISCO.co.uk [PC WORLD Business](http://PCWORLD.co.uk)



* Terms and conditions apply. Copyright © 2008. All rights reserved

COREL
freedom to create your way™

The Marketplace

COLOUR
painter
GREAT IDEAS

THE ESSENTIAL GUIDE TO PRODUCTS & SERVICES

Contact Classifieds on 01202 586431

24hr online shopping for magazines, books and more! With FREE Postage and Packing for orders in the UK

Imagine Shop
The place to shop for Imagine magazine products

including: Play, GameStar, RetroGamer, X-Box, Create, Photoshop Creative, Advanced Photoshop, Colour Painter Mag and our latest magazine, SciFi Now.

GREAT MAG
GIFT IDEAS

www.imagineshop.co.uk



mj colour

The Digital Darkroom Shop™

The place to buy
The Best Gear for Editing
and Printing your Digital Images:

20 Monitors
Epson Printers
Epson Scanners
FireWire HDD
DVD Drives

Wacom Pen Tablets
PermaJet Paper + Ink
Monitor Calibrators etc.
Tailor Made ICC Profiles
+ Much More.



Please visit our e-shop!

www.mjcolour.com

email: contact@mjcolour.com
or Call: 01522 750020



Jackson's

art supplies
www.jacksonsart.co.uk



Free Delivery on Orders over £39*

CALL 0844 499 8429

refuelled.com
WHERE DESIGNERS COME TO FILL UP



- Fast Service
- Massive Range
- Great Prices

Design Software
Hardware & Peripherals
Wacom Graphic Tablets
Built NY Laptop Sleeves
Input Devices
Colour Management Tools
Crumpler Bags & Cases
CAD Software
Monitors & Graphics Cards
Pantone Colour Books
Apple Accessories
Professional Art Materials

www.refuelled.com

COREL | WACOM | LETRASET | APPLE | FORMAC | PANTONE
COLORVISION | NEC | ATI | ADOBE | 3DCONNEXION



Leader in Virtual Studies
Where Learning is Fun!



Courses Include:

- Graphic Design
- Computer & Internet
- Photography
- Business
- Art & More

Registration Open
July 28 '08*

Come to school!

Official Corel Training Partner

AFFORDABLE Online Classes
www.lvsonline.com

*New Students: Mention Coupon lvad08 & Receive 20% Discount

Watch our site for contests beginning soon!

ANSMANN®
energy

DIGITAL CAMERA & FLASH GUN
CHARGERS/BATTERIES

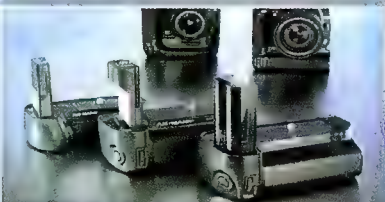


ENERGY 8/16

These fast intelligent chargers take maximum care of your cells. They can charge AAA, AA, C, D & 9V blocks all at the same time. A built-in tester and refreshing function keeps cells in tip-top condition and always ready-for-use.

DSLR BATTERY GRIPS

We now offer battery grips for DSLR cameras from Canon, Nikon and Pentax. Maximum number of shots range from 1000 to 5000.



HIGH CAPACITY CELLS

High performance battery packs 2850mAh AA and 1100mAh AAA are just two of the premium cells available.

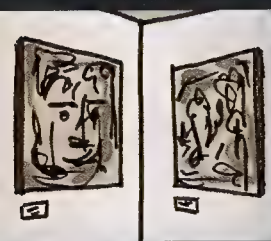
ANSMANN ENERGY (UK) LTD

Available from the following authorised distributors:

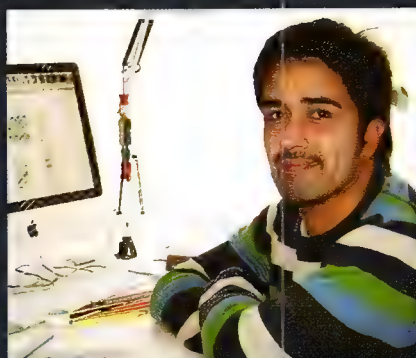
www.fotospeed.com • Tel. 01249 714 555 • www.tantronic.co.uk • Tel. 0161 427 1100
www.battery-force.co.uk • Tel. 01892 730 877 • Trade enquiries: info@ansmann.co.uk

ANSMANN - Recommended by the British Institute of Professional Photography





Rodrigo Diaz is a freelance illustrator from Chile. He's fascinated with mixing 17th century fashion with modern subjects, creating fresh and unusual contemporary art. All with a bit of help from Corel Painter of course!



Rodrigo Diaz works mainly as an editorial artist for Latin-American magazines. His own art is an intriguing blend of commentary on contemporary culture, mixed up with imagery from 17th century paintings – an approach he describes as “figurative and absurd, a mixture of a little style, glitter and beauty.” A firm believer in experimenting with art, his advice to new Painter users is to play around with the program and explore everything it offers and all of its possibilities.



When and how did you come across Painter? What drew you to it?

I heard about Painter through my friends. They told me that a painting program existed that gave excellent results, similar to traditional painting. I remember that I was very surprised that it offered oil painting tools.

01

Title: Adictos Al Futbol

I really like the character of this scene; it's one of my favourites. I like the wallpaper and the coloured cheeks. It's very funny!

"I like that the experience of Painter is very free – just like painting on paper or a canvas"

What type of images do you particularly enjoy creating?

I like to create situations and people with a definite style; images with elegant and extravagant people. I like that my prominent figures always belong to another time and that they represent being concerned about their appearance. For example, I like to adorn their hair and clothes and to put make up on them. They always live in fancy places.

Do you have a muse? If so, who or what and why?

I do not think I have a muse as such. I like some aesthetic models, like the shaded prominent figures of Tamara de Lempicka or the aesthetics of the 17th century; the made-up dusty faces and the giant wigs with accessories. I like the overloaded kinds of painting.

Why have you stuck with it?

I began to try the different tools and materials. I was charmed from the first moment. I like that the experience of Painter is very free – just like painting on paper or a canvas.

What challenges have you overcome while using Painter?

I have stopped doing things on paper. For example, I do my sketches on the computer with a pen tablet. Before I only coloured them digitally, today I do the whole process on the computer.

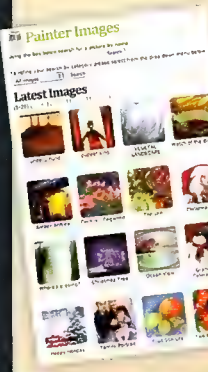
What is your latest project?

It's an order for an economics magazine. It's entertaining because it's a metaphor for problems with the economies of the Latin-American countries, with heroes and dragons representing them.

What's the best piece of advice you could give a fellow Painter enthusiast?

Try again and again. Painter gives you many possibilities to experiment, and that's a very sure way to get perfect results. Often what I do with Painter is better than what I do with pencil and paper!

Share your art with other readers



These pages of the magazine are given over to you, as a place for you to share your creations with readers all around the world and also to publicise your gallery on our website. If you have a gallery that you're proud of, send an email to opm@imagine-publishing.co.uk.



02



Title: Alison Goldfrapp

This illustration is a mixture between Photoshop and Corel Painter. The person is done in Painter, the forest in Photoshop. It's inspired by the band Goldfrapp's new album, *Seventh Tree*.

Readers' Gallery



03

Title: Pelea De Niños

This was a cover for the magazine *América Economía*. It represents the economic problems between Perú and Chile. The children had to be in equality of conditions; neither must dominate the other. It had to avoid creating any more differences between the nations.

04

Title: Nuevos Ricos Sudamericanos

Illustration for the article 'The boom of the Latin raquistán'. This was done completely in Painter, using the Oils brushes. The subjects are the new rich of South America.

05

Title: El Vino

This image was entered for the Illustrators Of Chile exhibition 2007. The topic was wine. If you drink wine, it must be done in a measured way – don't allow it to go to your head like these characters!

06



Title: Mara Hernández

This portrait was originally for *TEN* magazine, illustrating the five most important women in Latin America. Mara's a Mexican politician (a democrat).



Creative Challenge

Take a peek at the entrants for challenge number 10...

Challenge ten will be over by the time this magazine is on sale, but at the time of writing, the entries were still coming in thick and fast! We've gathered together some of our favourites so you can get inspired and start creating your own piece of art.

Ed's traditional-style piece is perfectly executed, with a lovely expressive sky and a great colour palette. Thick brushwork is also a driving force behind Caryl's image, and Anna's painting has great texture in the background. Anita has gone for a watercolour effect, which works really

well against the white background. Andrew's muted image is very moody, and in complete contrast to Randy's riot of colour!

Check back next issue to see who the winner is and make sure you head over to our website (or this issue's disc) to grab the next set of images.



How to enter the challenge...

Visit www.paintermagazine.co.uk/competitions.php, download the images and send us an email. You can also download the images from the CD and email your entries to opm@imagine-publishing.co.uk. If they are over 2MB, you can send them on a CD to:

Website Challenge, Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

We can't return any CDs.



Ed Durrett



Caryl Ritter



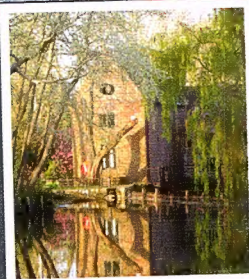
Anna Juchnowicz

Remember! You can email your entries to opm@imagine-publishing.co.uk



Andrew Suryadi

Original images



Anita Stanhope



Anita Stanhope
2015

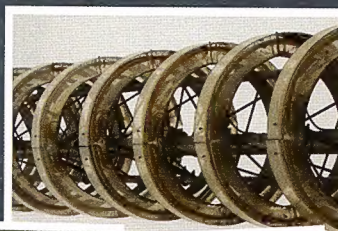


Randy Sprout

Enter challenge 11!

Dive into challenge number 11 and dazzle us

Sometimes the best way to get the creative mind churning is to just start painting. Our challenge is to help you do just that! Pick at least one of the images and paint it in any way you like. Use it as an excuse to try out a new style or stick with your own, but choose a different type of image than you would usually. You'll find the photos on our disc this issue, or head over to www.paintermagazine.co.uk.





On the CD

PC and Mac

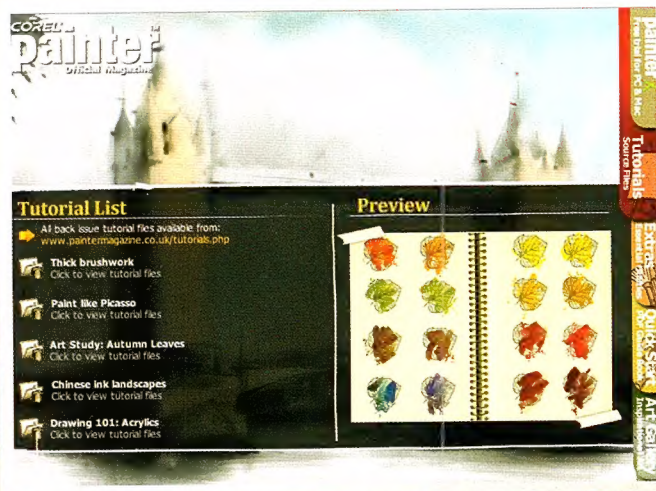
Learn about the creative materials on this issue's free CD-ROM



Load the CD: Microsoft Windows

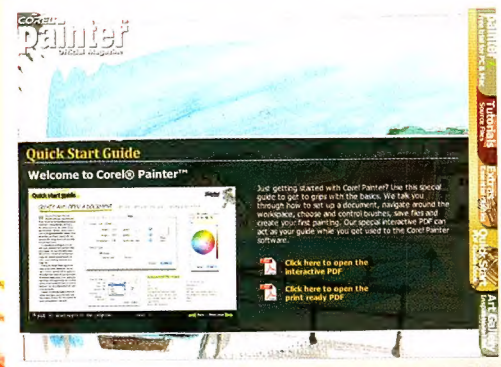
We support Windows XP unless otherwise stated. The CD-ROM should autorun once placed into your disc drive. If not, follow the instructions below.

1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the 'readme.txt' if there's one present to find out which files you need to launch to run the interface.



► Tutorial files

Get the source files you need to follow the magazine's tutorials



► Quick start guide

If you've just started with Corel Painter, our special quick start guide covers all the basics

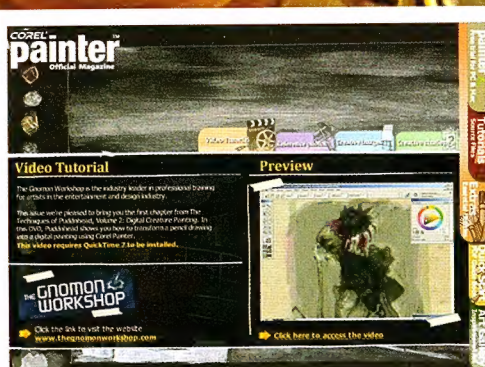
Creative materials for digital artists

- 30-min video tutorial from Gnomon Workshop
- Stock photos, textures and tutorial files
- 30-day trial version of Corel Painter



► Art Gallery

Be inspired by a fellow reader's stunning Corel Painter artwork



► Video tutorials

We have a great 30-min taster video tutorial courtesy of the Gnomon Workshop this issue. See www.thegnomonworkshop.com for more top tricks, tips and techniques from these Painter masters



Load the CD: Apple Macintosh

We support OS X 10.3 and higher unless otherwise stated. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead...

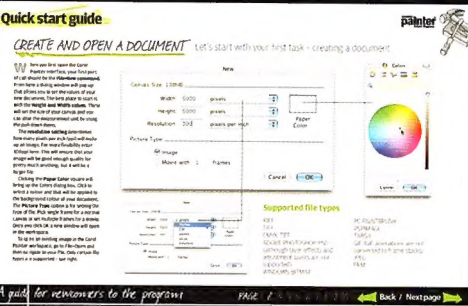
1. Double-click the CD icon on your Desktop.
2. Read the 'readme' file if there's one present to find out which file you need to launch in order to successfully run the interface.



Need help with the disc?

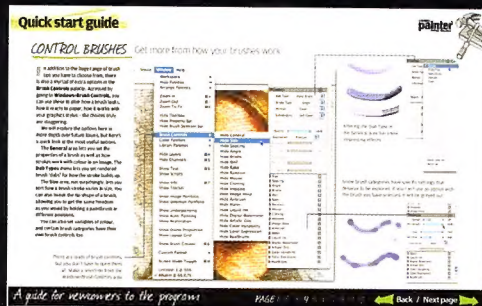
If you experience any problems with the supplied CD-ROM, send an email to: CORxtrahelp@imagine-publishing.co.uk
Unfortunately we can't respond to software questions

Corel Painter interactive quick-start guide



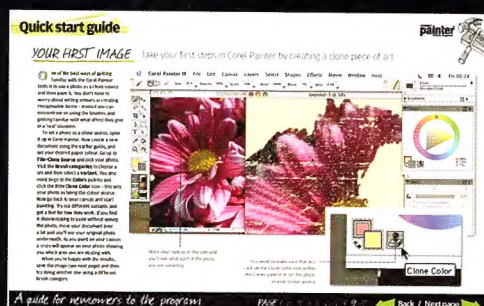
➔ Create documents

Learn how to create and open your first document and start painting your masterpiece



➔ Brush control

Discover how to select brushes and then tweak them to suit your artwork



➔ Your first painting

Take your first steps with the program and use the Clone function to create art!

All you need to start painting digitally today!



PC and Mac

Get started in Corel Painter

Special ten-page PDF guide to help you understand the program

➔ Start here!

Access all of the CD content by clicking the side tabs

➔ Corel Painter X trial

Load up this 30-day trial version and get started with digital painting today!

➔ Art materials

Loads of stock photos and texture files to help you with your creative projects



Discover the essential Corel Painter resources on the disc!

Page 32



Page 46



Page 38



Page 64

